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Q. HORATII FLACCI

CARMINUM

LIBER IV.

Edited with Introduction and Notes

BY

T. E. PAGE, M.A.

LATE FELLOW OF ST JOHN'S COLLEGE, CAMBRIDGE;
ASSISTANT MASTER AT CHARTERHOUSE.

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lustrum : a period of 5 years, lustre.
purpureis ales oloribus : winged with they gleaming swans.
comissabere : wilt [illegible] speed a revel
iecur : heart.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

2 nd Asclepiad.

Intermissa, Venus, diu
rursus bella moves? parce, precor, precor.
non sum qualis eram bonae
sub regno Cinarae. desine, dulcium
mater saeva Cupidinum,
circa lustra decem flectere mollibus
iam durum imperiis: abi,
quo blandae iuvenum te revocant preces.
tempestivius in domum
Paulli, purpureis ales oloribus,
comissabere Maximi,
si torrere iecur quaeris idoneum:

namque et nobilis et decens
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et, quandoque potentior
largi muneribus riserit aemuli,
Albanos prope te lacus
ponet marmoream sub trabe citrea.
illic plurima naribus
duces thura, lyraeque et Berecyntiae
delectabere tibiae
mixtis carminibus non sine fistula;
illic bis pueri die
numen cum teneris virginibus tuum
laudantes pede candido
in morem Salium ter quatient humum.
me nec femina nec puer
iam nec spes animi credula mutui,
nec certare iuvat mero,
nec vincire novis tempora floribus.
sed cur heu, Ligurine, cur
manat rara meas lacrima per genas?
cur facunda parum decoro
inter verba cadit lingua silentio?
nocturnis ego somniis
iam captum teneo, iam volucrem sequor
te per gramina Martii
Campi, te per aquas, dure, volubiles.

CARMEN II.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
nititur pennis vitreo daturus
nomina ponto.

monte decurrens velut amnis, imbres
quem super notas aluere ripas,
fervet immensusque ruit profundo
Pindarus ore,

laurea donandus Apollinari,
seu per audaces nova dithyrambos
verba devolvit numerisque fertur
lege solutis;

seu deos regesve canit, deorum
sanguinem, per quos cecidere iusta
morte Centauri, cecidit tremendae
flamma Chimaerae;

sive quos Elea domum reducit
palma caelestes pugilemve equumve
dicit et centum potiore signis
munere donat,

flebili sponsae iuvenemve raptum
plorat et vires animumque moresque
aureos educit in astra nigroque
invidet Orco.

1—2

multa Dircaeum levat aura cycnum,
tendit, Antoni, quotiens in altos
nubium tractus. ego apis Matinae
more modoque
grata carpentis thyma per laborem
plurimum circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo.
concines maiore poëta plectro
Caesarem, quandoque trahet feroces
per sacrum clivum merita decorus
fronde Sygambros,
quo nihil maius meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
tempora priscum.
concines laetosque dies et Urbis
publicum ludum super impetrato
fortis Augusti reditu forumque
litibus orbum.
tum meae, si quid loquar audiendum,
vocis accedet bona pars, et, o sol
pulcher! o laudande! canam, recepto
Caesare felix.
tuque dum procedis, io Triumphe,
non semel dicemus, io Triumphe,
civitas omnis dabimusque divis
thura benignis.

te decem tauri totidemque vaccae,
me tener solvet vitulus, relicta
matre qui largis iuvenescit herbis
in mea vota,
fronte curvatos imitatus ignes
tertium lunae referentis ortum,
qua notam duxit, niveus videri,
cetera fulvus.

CARMEN III.

Quem tu, Melpomene, semel
nascentem placido lumine videris,
illum non labor Isthmius
clarabit pugilem, non equus impiger
curru ducet Achaico
victorem, neque res bellica Deliis
ornatum foliis ducem,
quod regum tumidas contuderit minas,
ostendet Capitolio :
sed quae Tibur aquae fertile praefluunt
et spissae nemorum comae
fingent Aeolio carmine nobilem.
Romae principis urbium
dignatur suboles inter amabiles
vatum ponere me choros,
et iam dente minus mordeor invido.

o testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, sonum,
totum muneris hoc tui est,
quod monstror digito praetereuntium
Romanae fidicen lyrae:
quod spiro et placeo, si placeo, tuum est.

CARMEN IV.

Qualem ministrum fulminis alitem,
cui rex deorum regnum in aves vagas
permisit expertus fidelem
Iuppiter in Ganymede flavo
olim iuventas et patrius vigor
nido laborum propulit inscium
vernique iam nimbis remotis
insolitos docuere nisus
venti paventem, mox in ovilia
demisit hostem vividus impetus,
nunc in reluctantes dracones
egit amor dapis atque pugnae;
qualemve laetis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit:

videre Raetis bella sub Alpibus
Drusum gerentem Vindelici;—quibus
mos unde deductus per omne
tempus Amazonia securi
dextras obarmet, quaerere distuli,
nec scire fas est omnia;—sed diu
lateque victrices catervae
consiliis iuvenis revictae
sensere, quid mens rite, quid indoles
nutrita faustis sub penetralibus
posset, quid Augusti paternus
in pueros animus Nerones.
fortes creantur fortibus et bonis;
est in iuvencis, est in equis patrum
virtus, neque imbellem feroces
progenerant aquilae columbam;
doctrina sed vim promovet insitam,
rectique cultus pectora roborant;
utcunque defecere mores,
indecorant bene nata culpae.
quid debeas, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,
qui primus alma risit adorea,
dirus per urbes Afer ut Italas
ceu flamma per taedas vel Eurus
per Siculas equitavit undas.

post hoc secundis usque laboribus
Romana pubes crevit, et impio
vastata Poenorum tumultu
fana deos habuere rectos,
dixitque tandem perfidus Hannibal:
cervi, luporum praeda rapacium,
sectamur ultro, quos opimus
fallere et effugere est triumphus.
gens, quae cremato fortis ab Ilio
iactata Tuscis aequoribus sacra
natosque maturosque patres
pertulit Ausonias ad urbes,
duris ut ilex tonsa bipennibus
nigrae feraci frondis in Algido,
per damna, per caedes, ab ipso
ducit opes animumque ferro.
non hydra secto corpore firmior
vinci dolentem crevit in Herculem,
monstrumve submisere Colchi
maius Echioniaeve Thebae.
merses profundo, pulchrior evenit;
luctere, multa proruet integrum
cum laude victorem geretque
proelia coniugibus loquenda.
Karthagini iam non ego nuntios
mittam superbos: occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto:

nil Claudiae non perficient manus,
quas et benigno numine Iuppiter
defendit et curae sagaces
expediunt per acuta belli.

CARMEN V.

Divis orte bonis, optime Romulae
custos gentis, abes iam nimium diu;
maturum reditum pollicitus patrum
sancto concilio redi.
lucem redde tuae, dux bone, patriae:
instar veris enim voltus ubi tuus
affulsit populo, gratior it dies
et soles melius nitent.
ut mater iuvenem, quem Notus invido
flatu Carpathii trans maris aequora
cunctantem spatio longius annuo
dulci distinet a domo,
votis ominibusque et precibus vocat,
curvo nec faciem litore dimovet:
sic desideriis icta fidelibus
quaerit patria Caesarem.
tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,
pacatum volitant per mare navitae,
culpari metuit Fides,

nullis polluitur casta domus stupris,
mos et lex maculosum edomuit nefas,
laudantur simili prole puerperae,
culpam poena premit comes.

quis Parthum paveat, quis gelidum Scythen,
quis Germania quos horrida parturit
fetus, incolumi Caesare? quis ferae
bellum curet Hiberiae?

condit quisque diem collibus in suis,
et vitem viduas ducit ad arbores;
hinc ad vina redit laetus et alteris
te mensis adhibet deum;

te multa prece, te prosequitur mero
defuso pateris et Laribus tuum
miscet numen, uti Graecia Castoris
et magni memor Herculis.

longas o utinam, dux bone, ferias
praestes Hesperiae! dicimus integro
sicci mane die, dicimus uvidi,
cum sol Oceano subest.

CARMEN VI.

Dive, quem proles Niobea magnae
vindicem linguae Tityosque raptor
sensit et Troiae prope victor altae
Phthius Achilles,

ceteris maior, tibi miles impar,
filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
cuspide pugnax.

ille, mordaci velut icta ferro
pinus aut impulsa cupressus Euro,
procidit late posuitque collum in
pulvere Teucro:

ille non inclusus equo Minervae
sacra mentito male feriatos
Troas et laetam Priami choreis
falleret aulam;

sed palam captis gravis, heu nefas heu,
nescios fari pueros Achivis
ureret flammis, etiam latentem
matris in alvo,

ni tuis victus Venerisque gratae
vocibus divom pater annuisset
rebus Aeneae potiore ductos
alite muros.

doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
levis Agyieu.

spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poëtae:
virginum primae puerique claris
patribus orti,

Deliae tutela deae fugaces
lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
pollicis ictum,
rite Latonae puerum canentes,
rite crescentem face Noctilucam,
prosperam frugum celeremque pronos
volvere menses.
nupta iam dices: ego dis amicum,
saeculo festas referente luces,
reddidi carmen, docilis modorum
vatis Horati.

CARMEN VII.

Diffugere nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices et decrescentia ripas
flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
ducere nuda choros:
immortalia ne speres, monet annus et almum
quae rapit hora diem.
frigora mitescunt Zephyris, ver proterit aestas
interitura, simul
pomifer Autumnus fruges effuderit, et mox
bruma recurrit iners.

damna tamen celeres reparant caelestia lunae:
nos, ubi decidimus,
quo pater Aeneas, quo dives Tullus et Ancus,
pulvis et umbra sumus.
quis scit, an adiiciant hodiernae crastina summae
tempora di superi?
cuncta manus avidas fugient heredis, amico
quae dederis animo.
cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas;
infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Pirithoo.

CARMEN VIII.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
ferres, divite me scilicet artium,
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.

– – – ∪∪ – – ∪ ∪ – ∪ –

sed non haec mihi vis, non tibi talium
res est aut animus deliciarum egens.
gaudes carminibus; carmina possumus
donare et pretium dicere muneri.
non incisa notis marmora publicis,
per quae spiritus et vita redit bonis
post mortem ducibus, non celeres fugae
reiectaeque retrorsum Hannibalis minae,
non incendia Karthaginis impiae
eius, qui domita nomen ab Africa
lucratus rediit, clarius indicant
laudes quam Calabrae Pierides: neque,
si chartae sileant quod bene feceris,
mercedem tuleris. quid foret Iliae
Mavortisque puer, si taciturnitas
obstaret meritis invida Romuli?
ereptum Stygiis fluctibus Aeacum
virtus et favor et lingua potentium
vatum divitibus consecrat insulis.
dignum laude virum Musa vetat mori:
caelo Musa beat. sic Iovis interest
optatis epulis impiger Hercules,
clarum Tyndaridae sidus ab infimis
quassas eripiunt aequoribus rates,
ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

CARMEN IX.

Ne forte credas interitura, quae
longe sonantem natus ad Aufidum
non ante volgatas per artes
verba loquor socianda chordis:
non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;
nec, si quid olim lusit Anacreon,
delevit aetas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.
non sola comptos arsit adulteri
crines et aurum vestibus illitum
mirata regalesque cultus
et comites Helene Lacaena,
primusve Teucer tela Cydonio
direxit arcu; non semel Ilios
vexata; non pugnavit ingens
Idomeneus Sthenelusve solus
dicenda Musis proelia; non ferox
Hector vel acer Deïphobus graves
excepit ictus pro pudicis
coniugibus puerisque primus

vixere fortes ante Agamemnona
multi; sed omnes illacrimabiles
urgentur ignotique longa
nocte, carent quia vate sacro.
paullum sepultae distat inertiae
celata virtus. non ego te meis
chartis inornatum silebo,
totve tuos patiar labores
impune, Lolli, carpere lividas
obliviones. est animus tibi
rerumque prudens et secundis
temporibus dubiisque rectus,
vindex avarae fraudis et abstinens
ducentis ad se cuncta pecuniae,
consulque non unius anni,
sed quoties bonus atque fidus
iudex honestum praetulit utili,
reiecit alto dona nocentium
voltu, per obstantes catervas
explicuit sua victor arma.
non possidentem multa vocaveris
recte beatum: rectius occupat
nomen beati, qui deorum
muneribus sapienter uti
duramque callet pauperiem pati
peiusque leto flagitium timet,
non ille pro caris amicis
aut patria timidus perire.

CARMEN X.

O crudelis adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior rosae
mutatus Ligurinum in faciem verterit hispidam,
dices, heu, quotiens te speculo videris alterum:
quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae?

CARMEN XI.

Est mihi nonum superantis annum
plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
est hederae vis
multa, qua crines religata fulges;
ridet argento domus; ara castis
vincta verbenis avet immolato
spargier agno;
cuncta festinat manus, huc et illuc
cursitant mixtae pueris puellae;
sordidum flammae trepidant rotantes
vertice fumum.

ut tamen noris quibus advoceris
gaudiis, Idus tibi sunt agendae,
qui dies mensem Veneris marinae
findit Aprilem,
iure sollemnis mihi sanctiorque
paene natali proprio, quod ex hac
luce Maecenas meus adfluentes
ordinat annos.
Telephum, quem tu petis, occupavit
non tuae sortis iuvenem puella
dives et lasciva tenetque grata
compede vinctum.
terret ambustus Phaëthon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophontem,
semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. age iam, meorum
finis amorum—
non enim posthac alia calebo
femina—condisce modos, amanda
voce quos reddas; minuentur atrae
carmine curae.

CARMEN XII.

Iam veris comites, quae mare temperant,
impellunt animae lintea Thraciae;
iam nec prata rigent nec fluvii strepunt
hiberna nive turgidi.

nidum ponit, Ityn flebiliter gemens,
infelix avis et Cecropiae domus
aeternum opprobrium, quod male barbaras
regum est ulta libidines.

dicunt in tenero gramine pinguium
custodes ovium carmina fistula
delectantque deum, cui pecus et nigri
colles Arcadiae placent.

adduxere sitim tempora, Virgili;
sed pressum Calibus ducere Liberum
si gestis, iuvenum nobilium cliens,
nardo vina merebere.

nardi parvus onyx eliciet cadum,
qui nunc Sulpiciis accubat horreis,
spes donare novas largus amaraque
curarum eluere efficax.

ad quae si properas gaudia, cum tua
velox merce veni: non ego te meis
immunem meditor tingere poculis:
plena dives ut in domo.

verum pone moras et studium lucri,
nigrorumque memor, dum licet, ignium
misce stultitiam consiliis brevem:
dulce est desipere in loco.

CARMEN XIII.

Audivere, Lyce, di mea vota, di
audivere, Lyce: fis anus, et tamen
vis formosa videri
ludisque et bibis impudens
et cantu tremulo pota Cupidinem
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.
importunus enim transvolat aridas
quercus et refugit te, quia luridi
dentes, te quia rugae
turpant et capitis nives.
nec Coae referunt iam tibi purpurae
nec clari lapides tempora, quae semel
notis condita fastis
inclusit volucris dies.
quo fugit venus, heu, quove color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
quae me surpuerat mihi,

felix post Cinaram, notaque et artium
gratarum facies? sed Cinarae breves
annos fata dederunt,
servatura diu parem
cornicis vetulae temporibus Lycen,
possent ut iuvenes visere fervidi
multo non sine risu
dilapsam in cineres facem.

CARMEN XIV.

Quae cura patrum quaeve Quiritium
plenis honorum muneribus tuas,
Auguste, virtutes in aevum
per titulos memoresque fastos
aeternet, o, qua sol habitabiles
illustrat oras, maxime principum?
quem legis expertes Latinae
Vindelici didicere nuper,
quid Marte posses. milite nam tuo
Drusus Genaunos, implacidum genus,
Brennosque veloces et arces
Alpibus impositas tremendis
deiecit acer plus vice simplici;
maior Neronum mox grave proelium
commisit immanesque Raetos
auspiciis pepulit secundis,

spectandus in certamine Martio,
devota morti pectora liberae
quantis fatigaret ruinis;
indomitas prope qualis undas
exercet Auster, Pleïadum choro
scindente nubes, impiger hostium
vexare turmas et frementem
mittere equum medios per ignes.
sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis
diluviem meditatur agris,
ut barbarorum Claudius agmina
ferrata vasto diruit impetu
primosque et extremos metendo
stravit humum sine clade victor,
te copias, te consilium et tuos
praebente divos. nam tibi, quo die
portus Alexandrea supplex
et vacuam patefecit aulam,
Fortuna lustro prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiis decus arrogavit.
te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.

te, fontium qui celat origines,
Nilusque et Ister, te rapidus Tigris,
te beluosus qui remotis
obstrepit Oceanus Britannis,
te non paventis funera Galliae
duraeque tellus audit Hiberiae,
te caede gaudentes Sygambri
compositis venerantur armis.

CARMEN XV.

Phoebus volentem proelia me loqui
victas et urbes increpuit lyra,
ne parva Tyrrhenum per aequor
vela darem. tua, Caesar, aetas
fruges et agris rettulit uberes
et signa nostro restituit Iovi
derepta Parthorum superbis
postibus et vacuum duellis
Ianum Quirini clausit et ordinem
rectum evaganti frena licentiae
iniecit emovitque culpas
et veteres revocavit artes,
per quas Latinum nomen et Italae
crevere vires famaque et imperi
porrecta maiestas ad ortus
solis ab Hesperio cubili.

custode rerum Caesare non furor
civilis aut vis exiget otium,
non ira, quae procudit enses
et miseras inimicat urbes.

non, qui profundum Danubium bibunt,
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanaïn prope flumen orti.

nosque et profestis lucibus et sacris
inter iocosi munera Liberi
cum prole matronisque nostris,
rite deos prius apprecati,

virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.

CARMEN SAECULARE.

Phoebe silvarumque potens Diana,
lucidum caeli decus, o colendi
semper et culti, date, quae precamur
tempore sacro.

quo Sibyllini monuere versus
virgines lectas puerosque castos
dis, quibus septem placuere colles,
dicere carmen.

alme Sol, curru nitido diem qui
promis et celas aliusque et idem
nasceris, possis nihil urbe Roma
visere maius.

rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari
seu Genitalis.

diva, producas subolem patrumque
prosperes decreta super iugandis
feminis prolisque novae feraci
lege marita,

certus undenos decies per annos
orbis ut cantus referatque ludos
ter die claro totiesque grata
nocte frequentes.

vosque veraces cecinisse, Parcae,
quod semel dictum est stabilisque rerum
terminus servet, bona iam peractis
iungite fata.

fertilis frugum pecorisque tellus
spicea donet Cererem corona;
nutriant fetus et aquae salubres
et Iovis aurae.

condito mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis, audi,
Luna, puellas:

Roma si vestrum est opus, Iliaeque
litus Etruscum tenuere turmae,
iussa pars mutare Lares et urbem
sospite cursu,

cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes
liberum munivit iter, daturus
    plura relictis :

di, probos mores docili iuventae,
di, senectuti placidae quietem,
Romulae genti date remque prolemque
    et decus omne !

quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis,
impetret, bellante prior, iacentem
    lenis in hostem !

iam mari terraque manus potentes
Medus Albanasque timet secures,
iam Scythae responsa petunt, superbi
    nuper, et Indi.

iam fides et pax et honos pudorque
priscus et neglecta redire virtus
audet, apparetque beata pleno
    copia cornu.

augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
qui salutari levat arte fessos
    corporis artus,

si Palatinas videt aequus arces,
remque Romanam Latiumque felix
alterum in lustrum meliusque semper
proroget aevum.

quaeque Aventinum tenet Algidumque,
quindecim Diana preces virorum
curet et votis puerorum amicas
applicet aures.

haec Iovem sentire deosque cunctos
spem bonam certamque domum reporto,
doctus et Phoebi chorus et Dianae
dicere laudes.

Orelli (ed. 4) calls attention to the remarkable number of almost entirely new words used by Horace in this book, *Faustitas* 5. 18; *beluosus* 14. 47; *tauriformis* 14. 25; *domabilis* 14. 41; *illacrimabilis* (=unwept for) 9. 26; *inimicare* 15. 20; *adprecari* 15. 28; *obarmare* 4. 21; *remiscere* 15. 30; *aeternare* 14 5. There is also a marked difference in his prosody; the most notable point being his studied alteration of the rule that after the fifth syllable of a Sapphic line there must be a cæsura, see Notes on the Metres.

NOTES.

The Fourth Book of the Odes is separated from the preceding three by a considerable period of time. In the concluding Ode of the Third Book Horace distinctly speaks of his labours as a lyric poet as concluded: the first word of the present book calls marked attention to the interval which has elapsed, and the Ode generally suggests that the poet resumes his task somewhat against the grain. The reason for his doing so at all is definitely assigned by Suetonius to the direct command of Augustus: *Scripta ejus usque adeo probavit* (*Augustus*) *mansuraque perpetuo opinatus est ut non modo saeculare carmen componendum injunxerit, sed et Vindelicam victoriam Tiberii Drusique privignorum suorum, eumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere.* Indeed it is sufficiently clear even on a cursory examination that the rest of the book is only published to afford a plausible pretext for the publication of Odes 4, 5, 14 and 15: the other Odes, which are of a purely lyric character, serve to mask the distinctly political purpose of these four, which bear on every line the stamp of the official utterance of a Poet-Laureate.

ODE I.

Introductory. 'Why summon me, Venus, to enter again the lists of love? I am verging on fifty and not the man I once was. It would be more seasonable for thee to lead thy revels to the house of Paulus Maximus: he has a hundred qualities which will make him thy worthy champion, and in return for thy favours will dedicate to thee a temple. To me love and gaiety have lost their charms. And yet, even as I write, I find the old emotions retain their sway, I betray every sign of passion.'

Horace professes that he resumes his pen merely to celebrate again the power of love: he thus endeavours to veil his real purpose, which has been already explained.

1. **intermissa**] The first three books of the Odes cannot have been published later than B.C. 21: in the present book there are continual references to the events of the years B.C. 17—13.

2. **bella moves**] 'Thou stirrest up war.' The comparison of a lover to a warrior is very common; cf. Od. 3. 26, and Ov. *Am.* 1. 9. 1, *militat omnis amans*, and see also l. 16.

3. **ponae...**] 'in the days of kindly Cinara's sway.' For *regno* cf. Od. 3. 9. 9, *me nunc Thressa Chloe regit.*

4. **dulcium saeva**] Note the antithesis, and cf. *mollibus... durum* immediately afterwards.

6. **flectere**] Dependent on *desine:* 'Cease to guide one who (being) close upon the fifties is by now too hard for thy gentle government.' The metaphors are derived from the art of riding: an old hard-mouthed horse is unfit for the light hand of a lady.

As regards the construction of *circa lustra decem* it should be observed that Latin often suffers from the want of a pres. part. of the verb 'to be'; the Greeks would write in a similar case ὄντα περὶ ἔτη ἤδη πεντήκοντα.

Horace was born Dec. 8. B.C. 65. He uses a similar phrase to describe his age, Od. 2. 4. 24, *cujus octavum trepidavit aetas | claudere lustrum.*

8. **revocant**] Venus has left the young men to attack Horace; *revocant* therefore is simply = 'call back.'

10. **purpureis ales oloribus**] 'winged with thy gleaming swans,' *i.e.* borne through the air in a chariot drawn by them: cf. Od. 3. 28. 15, *junctis visit oloribus.*

purpureus: The ancient *purpura* had two characteristics, (1) its deep colour, the colour of clotted blood, (2) its peculiar sheen or brilliancy: the adj. *purpureus* is frequently used of anything of whatever colour which possesses a similar sheen: cf. Virg. Aen. 1. 590, *lumenque juventae purpureum;* and Mayor, Juv. 1. 27 n.

11. **comissabere**] This word represents as nearly as possible in Latin letters the Greek κωμάζειν. Before the Romans added the letters *x*, *y*, and *z* to the end of their alphabet to represent ξ, υ, ζ, they habitually represented this ζ by *ss* e.g. in *badisso, tarpessita;* hence words borrowed at an early period e.g. by Plautus present this spelling, those borrowed later have *z*, e.g. *zona.* *a* has passed into *i* by assimilation, *i* having a strong attraction for dental spirants. The word is derived from κῶμος 'a procession of revellers' and may therefore take the construction of a verb of motion, as here '*in domum.*'

Paullus Maximus cannot be adequately identified.

12. **si torrere...**] 'if thou dost seek to fire a congenial heart.' 'The fire of love' is a commonplace with all poets, and phrases derived from this metaphor are continually recurring. The ancients placed the seat of the affections in the liver. Ben Jonson's rendering 'If a fit liver thou dost seek to toast' is a curious morsel of 'classical English.'

14. **non tacitus**] 'not silent' i.e. very eloquent. An instance of the well-known rhetorical figure Litotes, by which a mild and negative form of expression is used instead of a very strong affirmative one. It is very frequent in Thucydides, e.g. οὐκ ἀνάξιος = ἀξιώτατος, and cf. St Paul's famous 'Shall I praise you in this? *I praise you not.*' 1 Cor. xi. 22. Cf. too Od. 1. 24. 17, *non levis* = 'most severe;' 2. 7. 10, *non bene;* 2. 19. 15, *non leni.*

15. **centum puer artium**] The gen. is descriptive. *puer* = 'a youth.' *feret* = 'will advance.'

17. **et quandoque...**]

'And when he shall with smiles behold
His native charms eclipse his rival's gold.' Martin.

The use of *quandoque* as = *quandocunque* seems peculiar to Horace, cf. 2. 34.

19. **te ponet marmoream**] 'he shall place thy statue in marble,' i.e. in return for the victory gained by thy favour he shall dedicate a temple in thy honour. The practice was common, e.g. Postumius dedicated a temple to Castor and Pollux after the victory of Lake Regillus.

For *ponet marmoream* cf. Sat. 2. 3. 183 *aeneus ut stes*, and cf. 8. 8.

Albanos prope lacus] probably mentioned because Paullus had a villa near them.

20. **trabe**] = 'a beam' i.e. 'a roof.' Cf. Od. 3. 2. 28, *sub trabibus isdem* 'beneath the same roof-tree.'

21. **naribus duces**] 'thou shalt inhale.'

22. **Berecyntiae**] Berecyntus was a mountain where Cybele was worshipped: the pipe with its shrill and exciting notes was a favourite instrument in Asia Minor, and was especially used in the orgiastic rites of Cybele.

There can be no doubt that *lyrae* and *tibiae* are genitives after *carminibus* 'thou shalt be delighted with the mingled strains of the lyre and Berecyntian pipe.' Orelli however says '*unice recti dativi, ut Epod.* 9. 5. *Sonante mixtum tibiis carmen lyra;*' but this is merely creating difficulties. Some editors read *lyrâ* and *Berecyntiâ tibiâ* thus crediting Horace with lines which for their confusion of ablatives and poorness of sound would discredit a schoolboy.

24. **fistula**] = σύριγξ, 'Pan's pipe.' The *tibia* is illustrated in Smith's Dict. Ant.

27. **pede candido...**] 'with gleaming feet shall thrice shake the ground after the fashion of the Salii.' *Candido* refers not merely to the whiteness of the feet, but to the way in which they flash and gleam in the movements of the dance. For the Salii see Dict. Ant. and cf. Od. 1. 36. 12: dancing accompanied by music is among the earliest forms of worship, cf. 2 Sam. 6. 14, 'David danced before the Lord' and Ps. 150. 4, 'Praise him with the timbrel and dance.'

28. **ter**] because there was a triple beat in the dance, cf. Od. 3. 18. 16: the words *tripudium* and *tripudiare* were used from very ancient times in connection with these religious dances, and, whatever their real derivation, they were no doubt popularly connected with *tres* and *pedes*.

29. **me**] Note the position in pointed contrast to *illic...illic* at the commencement of the two previous stanzas: Paullus will worship thee, I on the contrary have no enthusiasm left.

30. **spes animi...**] 'the fond hope of a heart to answer mine' Wickham. *mutuus* = 'interchanged'; *animus mutuus* = a heart that communicates its every feeling to me and to which I in return communicate mine.

31. **certare mero**] = 'to join the drinking bout.'

34. **rara**] Notice the force of the adjective: he tries to conceal his feelings but still every now and then 'the rare tear trickles down his cheek' (cf. 1. 13. 8, *umor et in genas furtim labitur*). So below he represents himself as trying to talk as usual but 'even as he talks his (usually) ready tongue halts in unseemly silence.'

35. **decoro**] Notice that the verse is hypermetric. Horace clearly designs it to express the effect of a lover breaking off in the middle of a word. For this as a sign of emotion, cf. the conduct of Dido, Virg. Aen. 4. 76, *Incipit effari mediaque in voce resistit.*

38. **captum**] Sc. *te, Ligurine.*

40. **aquas**] The afternoon's exercise in the Campus was regularly followed by a bathe in the Tiber, cf. Od. 3. 7. 26, 12. 7.

ODE II.

'To attempt to rival Pindar is like the attempt of Icarus to fly. He is like a mountain-torrent swollen by the rain, rushing and roaring along with deep-mouthed thunder. He is the prince of poets whether he composes dithyrambs, paeans, hymns of victory or dirges which make the fame of the dead undying. He like a swan soars into the sky, I am but like a bee laboriously gathering a little honey. You, Iulus, are more fitted in statelier strains to sing of the return of Caesar from his triumphs over the Sygambri—Caesar the greatest blessing

that heaven has ever conferred on earth. You shall sing of the festivities that celebrate his return, and then perhaps my voice shall join in the chorus that swells his triumph, and, while you offer your noble offering I shall perhaps dare to present my humble gift.'

N.B. Iulus Antonius was the son of M. Antonius the triumvir and Fulvia, and was brought up by his step-mother Octavia the sister of Augustus, through whose influence he obtained the favour of the Emperor and was made praetor B.C. 13 and consul B.C. 10. He is said to have written an epic poem called the Diomedeia.

The whole Ode is a lyric apology for attempting the task to which he devotes himself in Odes 4, 5, 14 and 15, and at the same time affords him the opportunities of paying a compliment to Antonius and indirectly celebrating the victory of Augustus.

1. **aemulari Pindarum**] *aemulari* with the acc. is used of an honest and noble rivalry, with the dative of mean and ignoble envy.

2. **Iule**] If this word is correct the name must have been given him to mark his connection with the great Julius (*Julius, a magno demissum nomen Iulo*, Virg. Aen. 1. 288), the mother of M. Antonius having been Julia, sister of L. Caesar, cons. B.C. 64, but considering, (1) that Horace addresses him in l. 26 as *Antoni*, (2) the difficulty of either eliding the initial *i* or treating the word as a dissyllable, (3) the fact that the word seems elsewhere applied only to the son of Aeneas, there seems great probability in favour of Peerlkamp's conjecture *ille*.

ceratis...] 'rests on wings joined with wax by the skill of Daedalus, doomed to give a name to the glassy sea.'

For the story see Class. Dict. s. v. Daedalus. Apart from metaphor the poet means that he who seeks to rival Pindar is attempting what nature has forbidden and will fail disastrously: Horace has no sympathy with human enterprise, and Daedalus (δαίδαλος, i. e. varied, cunningly wrought) is his favourite type of the vanity of scientific ambition, see Od. I. 3. 21—40.

art. **ope**] in the sing. this word indicates the effort, skill, ability, necessary to obtain anything; in the plural it represents that which is obtained, 'wealth.'

6. **notas**] 'accustomed,' *aluere* 'swollen.' There is an old reading, *quum super notas saliere* 'when the rain-waters have leapt over,' which is not so absurd as Orelli declares it to be.

7. **fervet...**] 'So Pindar boils and rushes measureless with deep utterance.'

immensus and **ruit** clearly go together; cf. the Greek idiom πολὺς ῥεῖ and Sat. 1. 4. 11, *cum flueret lutulentus*. The word *immensus* is used in two ways, in reference, (1) to Pindar's copiousness of diction, (2) to the unconstrained liberty of his metres and movement, in both of which respects he resembles a swollen torrent.

immensusque] Usually there is a marked caesura after the 5th syllable in a Sapphic line, and Horace rarely violates this rule in the first Three Books: in this Ode however he does so twelve times, and six times in Ode 6. It would seem as if he had come to be of the opinion that in long Odes the monotony of the Sapphic rhythm required much variation, see too l. 22 n.

9. **laurea...**] Notice carefully that the construction is, *donandus*, (1) *seu...devolvit* (2) *seu...canit*, (3) *sive...dicit...et donat*, (4) *juvenemve...plorat*. Pindar is worthy of Apollo's bay in any of the four kinds of lyric poetry mentioned. The *sive* in l. 17 ought to be answered by *sive* in l. 21, instead of which we have only *ve*, and that appended to the third word instead of to the first. The obscurity is increased by l. 18 where it is to be carefully observed that the words, *pugilemve equumve*, merely explain *quos: sive* introduces the third great division of Pindar's poetry, the words, *pugilemve equumve*, indicate the two subordinate divisions into which it is itself divided.

10. **per audaces dithyrambos**] *per* denotes the channel through which the words flow, and keeps up the metaphor of stanza 2, cf. also *devolvit* and *fertur*. For δῐθύραμβος see Liddell and Scott: as being sung at the altar of Dionysus it was often very elevated, and indeed bombastic in style, and allowed the introduction of unusual or extraordinary words (*nova verba*).

11. **numerisque...**] 'and sweeps along in numbers freed from law.' As we do not possess any Dithyrambic Odes of Pindar we cannot say how far this criticism is just: his Epinician Odes exhibit a most careful system of Strophe, Antistrophe, and Epode, though of course as compared with any metres used by Horace they might seem 'lawless,' much as Byron can speak of Scott's 'immeasurable measures.'

13. **seu deos**...] The reference is to Paeans, Παιᾶνες, hymns in honour of gods and heroes, such as Theseus, who slew the Centaurs, and Bellerophon who slew the Chimaera.

14. **cecidere...cecidit**] Notice this poetical method of joining two clauses by the repetition of an emphatic word. Cf. Od. 1. 2. 4 *terruit...terruit*, 1. 2. 21 *audiet...audiet*, 2. 4. 5 *movit...movit*. Horace where possible always avoids mechanical methods of connecting sentences and clauses. Notice also below *concines* l. 33 and *concines* l. 41.

16. **flamma Chimaerae**] i.e. 'the fire-breathing Chimaera;' cf. Juv. 4. 107, *Montani quoque venter adest*, and such phrases in Greek as Πολυνείκους βία = 'the mighty Polynices.'

The Chimaera is described Hom. Il. 6. 181,

πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα.

17. **sive quos**...] The construction is, *sive dicit* (*eos*) *quos*... see also n. on l. 9. The reference is to the ἐπινίκια or triumphal Odes, the only portion of Pindar's writings still extant, see Class. Dict.

Elea palma] i.e. an Olympic victory, Olympia being in Elis. A wreath of wild olive (κότινος) was the special prize given at Olympia, but a branch of palm was carried by victors in all the games, and this custom was introduced at Rome B.C. 293, and the word *palma* is continually used = 'a prize.'

18. **caelestes**] 'godlike' 'feeling themselves gods,' cf. Od. 1. 1. 6, *evehit ad deos*, of the effect of such a victory. The victor was conducted home in a triumphal procession, during which the ἐπινίκιον was sung.

pugilemve equumve] For a list of the contests see Dict. of Ant. s.v. Olympia. Pindar twice mentions Φερένικος, a horse of Hiero's, but of course 'tells of a horse' means rather 'tells of its owner.'

19. **et...donat**] Further explain *dicit*: 'and (so) presents with a gift preferable to a hundred statues.' The statues of victors were set up in the sacred grove Altis at Olympia, and also in their native towns.

21. **flebili**...] See l. 9 n. 'or bewails the youth snatched from his weeping bride,' i.e. in a θρῆνος or dirge. Notice *flebilis* = 'weeping:' on the other hand, Od. 1. 24. 9, *flebilis occidit*, 'he died much wept for,' and see 9. 26 n.

22. **moresque nigroque**] Notice the two hypermetric verses and see l. 7 n.

23. **aureos**] 'golden' i.e. 'noble'; cf. *aurea aetas* = the age when all things were at their best, and 3. 17, *testudinis aureae*.

educit in astra...] 'exalts to the stars and grudges the gloomy grave (its prey).' Odes 8 and 9 dwell at length on the immortality which the poet alone can bestow. The accusatives, *vires, animum, mores*, are governed not only by *educit*, but by *invidet: invideo* takes an acc. of the thing begrudged, and a dat. of the person to whom e. g. *hoc tibi invideo*.

25. **multa...**] 'Strong is the breeze that lifts....' Dirce was a fountain near Thebes: the epithet is more poetical than 'Theban' would have been, because swans in fact and the Muses in fiction love fountains. For the swan's song see 3. 19 n.

27. **tractus**] From *traho*, 'to draw out' = 'expanse.'

Matinae] Mons Matinus is in Apulia.

28. **more modoque**] Merely an alliterative phrase: 'after the manner and method of.' So Cicero, Tim. 1, has *Carnadeo more et modo disputata*. Some editors say that *mos* refers to *natural*, *modus* to *customary* habits, but the distinction, even if it can be established, is unimportant here.

29. **carpentis**] *carpo*, 'to pluck,' 'graze on,' e.g. *carpere herbam*, used of animals, is here = 'to feed on.'

per laborem] is used adverbially = 'laboriously,' cf. *per vim*, 'violently,' *per iram*, *per jocum*, &c. If *plurimum* is to be taken with *laborem*, as Orelli insists, the phrase seems very prosaic, and the pause after *plurimum* violates the natural movement of the verse. Bentley and Nauck join *plurimum nemus*, but translate *plurimum* 'densest,' which is at once impossible and meaningless. I am strongly disposed to take *plurimum nemus*, as the ear almost compels them to be taken, together, and to give *plurimum* its common sense of 'very many,' translating, 'like a bee laboriously culling its sweets from the thyme around full many a grove and the banks....'

30. **uvidi**] So called because of the falls of the Anio there (*praeceps Anio*, Od. 1. 7. 13), and the numerous rivulets into which the stream divides below the falls (*uda mobilibus pomaria rivis*, Od. 1. 7. 14.)

31. **operosa...**] Notice the perfection of the comparison: the tiny bee laboriously fashions its honey-cell; the humble poet frames his verse with equal toil.

33. **concines**] 'You (Antonius just mentioned in l. 26), a poet of nobler touch, shall celebrate Caesar when....' No doubt Horace designedly places the words *majore plectro* in a position where they can be taken either with *concines* or *poeta*.

plectrum, πλῆκτρον (from πλήσσω) = 'the striking thing,' 'the quill.' Cf. Od. 2. 1. 40, *leviore plectro* = 'in a lighter style.'

35. **per sacrum clivum**] The *Via Sacra* was the principal street in Rome: it ran from between the Caelian and Esquiline hills, along the N. slope of the Palatine, under the Arch of Titus, past the Forum Romanum, up to the Capitol. Wickham says that the term *sacer clivus* (only found here and Mart. 1. 71. 5) was applied to the part of it which slopes downwards (cf. Epod. 7. 7, *Britannus ut descenderet sacra catenatus via*), from the Arch of Titus to the Forum. Along the *Via Sacra* all triumphal processions passed.

36. **Sygambros**] This German tribe inhabited a district on the river Sieg, near Bonn: with other tribes they had inflicted a serious defeat on M. Lollius, B. C. 16, but subsequently when they found that Augustus was setting out against them in person they made a hasty peace.

As regards spelling, *y* is usually found in Latin only in words translitterated from the Greek, e. g. *lyra*, where it represents the sound of *υ*, which is intermediate between the Latin *u* (oo) and *i:* here of course *Sygambri* may represent the actual pronunciation of the name, but Tacitus (Ann. 2. 26) has *Sugambri*, while Strabo has Σούγαμβροι and Dio Σύγαμβροι, so that the spelling must be uncertain.

37. **nihil...**] 'naught greater or more glorious'; *boni* emphatic, 'in their goodness.'

39. **quamvis...**] 'though the ages run backward to their ancient gold,' i. e. though the golden age should return.

40. **priscus**] is continually used as here of what is not only *ancient* but *venerable* also: it is used of the 'good old times,' cf. Od. 3. 21. 11, *prisci Catonis*, Epod. 2. 2, *prisca gens mortalium*.

42. **super...**] 'in honour of the return of brave Augustus vouchsafed (to our prayers).' Coins are extant with the inscription S.P.Q.R.V.S. (*vota suscepta*) PRO S. (*salute*) ET RED. AUG.

43. **forumque**] governed by *concines*. The law-courts were

in the Forum and were closed on occasions of public rejoicing; cf. Ov. Fasti, 4. 187,

Scena sonat, ludique vocant. Spectate, Quirites,
Et fora Marte suo litigiosa vacent.

Many editors speak of this as a *justitium*: it would seem however that a *justitium* was only proclaimed in cases of national *calamity* or *danger*.

45. **tum meae...**] 'Then too I, so but I speak aught worth hearing, shall join in with the best portion of my utterance,' *meae* is emphatic in its position: you shall take the chief part, and then even I shall venture to join in.

49. **tuque dum procedis...**] 'and while thou dost take the lead, 'Ho Triumph!' yea not once only will we cry 'Ho Triumph!' even all the citizens, and offer incense to the bounteous gods.'

The objections to this rendering are two; (1) *tuque* has but little MSS. authority, (2) it is urged that the words *dum procedis* can only apply to the *triumphator* or the triumphal procession. I am certainly of opinion that they can refer to Antonius. Horace has been referring to Antonius all through as taking the *lead* in the praise of Augustus: you, he says, shall sing Caesar's fame, I will join in (*accedet*). Surely then he can speak of him as 'taking the lead,' (*procedo* expressing his 'going in front' of Horace and the train of citizens in the procession, and suggesting his 'taking the lead' in singing the triumphal hymn) when Horace and the rest of the state join in celebrating Caesar's triumph and accompanying it to the Capitol.

The other reading is *teque, dum procedis* (or *procedit*, Orelli), where *te* is referred to *Triumphe, Triumphus* being personified (cf. Epod. 9. 21, *Io Triumphe, tu moraris aureos currus*), and *procedis* referring to the advance of the procession, or, if *procedit* be read, to the general. I give Wickham's rendering; 'Thy name will we pronounce as thy procession passes by, Ho Triumph! again and again Ho Triumph!'

The fatal objection to this rendering is not the difficulty of extracting the vocative *Triumphe* from the cry *Io Triumphe* in order to find something for *te* to refer to, but the impossibility of referring *te* to any one but Antonius. Antonius has been addressed in the 2nd person in line 2, again in line 26, again in lines 33 and 41: the *te* which is placed with such marked prominence at the beginning of this stanza

is followed by *te* in an exactly parallel position at the commencement of the next stanza, and any one has read Horace to little purpose who has not observed that he is specially fond of making his meaning clear by placing important and guiding words, especially pronouns, in emphatic positions: *te* in l. 53 would point back to *te* in l. 49 as positively as *concines* in l. 41 does to *concines* in l. 33. Moreover, the whole of the latter part of the Ode is an elaborately worked-out antithesis between Antonius and Horace: 'Thou hast an important part,' Horace keeps repeating, 'I a humble one;' and the whole symmetry and balance of this is marred by the introduction of an emphatic 'Thou O Triumph!' into the middle of it, and all in support of the theory that *procedis* can be used of nothing but the *triumphator* or the triumph.

My view is, I have since found, supported for the same reasons by H. Schütz: so too Nauck.

54. **solvet**] 'shall set free' i.e. from my vow. A person who made a vow promised in case the god did a certain thing for him to pay the god a certain honour in return. In this case Horace *vitulum voverat pro reditu Augusti;* Augustus having returned, he becomes *voti reus*, 'responsible for his vow;' the offering of the calf would 'set him free from his vow.'

55. **juvenescit**] Lit. 'becomes a *juvenis*,' or, as here, a *juvencus* = 'grows up.'

56. **in mea vota**] 'to pay my vow.'

57. **fronte**] 'with its forehead,' which with the young horns growing on it is said to imitate 'the moon's crescent fire as she brings round her third rising,' i.e. the third after the new moon.

59. **qua notam duxit**] 'where it has got (or acquired) a mark.' **niveus videri**] λευκὸς ἰδεῖν, the infinitive is epexegetic. Cf. 6. 39 n.

60. **fulvus**] contrasted with *niveus;* in Greek we should have had μέν and δέ here.

It has been urged that there is considerable bathos in this Ode, which began with Pindar and ends with the description of a calf, but it must be remembered that the penultimate stanza carries on in an exceedingly natural manner the comparison between Antonius' greatness and the humbleness of Horace, and the great repose and simplicity of the last stanza are quite in accordance with the poet's practice of allowing a nervous and brilliant Ode to sink into quiet and calm at its conclusion.

ODE III.

'He, on whose cradle the Muse has once smiled, shall neither win glory in the games nor in the sterner contests of war. Streams and groves shall leave their impress on his soul. This is the source whence I draw the charm that makes me rank among the loveable band of poets, this and thy favour, O Muse, for my inspiration and my fame are thy gift.'

1. **Melpomene**] Strictly the Muse of Tragedy, but here the Muse of Poetry generally; cf. Od. 1. 24. 3, 3. 30. 16.

semel=ἅπαξ, 'once,' 'once for all.'

For the idea contained in ll. 1. 2, cf. Hes. The. 81,

> ὅντινα τιμήσουσι Διὸς κοῦραι μεγάλοιο
> γεινόμενόν τ' ἐσίδωσι.....
> τῷ μὲν ἐπὶ γλώσσῃ γλυκερὴν χείουσιν ἀοιδήν.

3. **labor Isthmius**] For these games see Dict. Ant. s.v. Isthmia.

5. **Achaico**] 'Grecian'; the adjective points a contrast between the Grecian racing chariot and the triumphal car of the Roman conqueror referred to in the next lines. The word Achaia has a curious history: in Homer all the Greeks are called Ἀχαιοί, in the classical period the name is confined to the inhabitants of the insignificant strip of land on the N. coast of Peloponnesus, but after the formation of the Achaean league B.C. 281 the name again rises into prominence, and after the subjugation of Greece B.C. 146 it is applied to the Roman province which included the whole southern portion of Greece; so St Paul (Acts 18. 27) proposes to pass from Ephesus, not into Greece but 'into Achaia.'

6. **neque res...**] 'nor shall warlike exploits display him to the Capitol a leader decked with Delian bay for having crushed the swelling threats of princes.'

Deliis, because the laurel was sacred to Apollo, who was born at Delos.

8. **quod...contuderit**] The subj. is very difficult, and is neglected by the editors: in most cases where *quod* takes the subj. it is virtually in oblique construction, e.g. *falso queritur de natura genus humanum.....quod regatur*, 'because, *as they say*, they are ruled': here however this will not apply. Perhaps the

principle is the same which makes *non quod* take a subj. 'when the reason denied is conceptive, not real' (Kennedy): you deny that the man will ever go in a triumphal procession, and therefore the reason why he should go in one is purely conceptive and unreal.

10. **aquae**] See n. on 2. 30. Horace selects Tibur because it was his own favourite spot, and also because he always prefers the *special* to the *general*.

12. **fingent**] 'shall shape' or 'mould': his surroundings will leave their impression on his mind. '*nobilem*,' perhaps proleptic: 'so that he becomes renowned.'

Aeolio] i.e. lyric, because Sappho and Alcaeus came from Lesbos and used the Aeolic dialect.

14. **dignatur**] 'is not ashamed' 'deigns.' *suboles*, from *subolesco* 'to grow up' or 'into the room of' = 'youth'—'the rising generation' as we say.

16. **et jam dente...**] 'and by now I am less gnawed by the tooth of envy;' on the other hand, when he wrote Od. 2. 20. 4 he was still the mark of envy, still sneered at as *pauperum sanguis parentum;* cf. too Sat. 1. 6. 45,

> *nunc ad me redeo libertino patre natum*
> *quem rodunt omnes libertino patre natum.*

The metaphor in *dens invidus* is from a snapping, snarling cur.

17. **aureae**] See n. on 2. 23.

18. **dulcem quae...**] *strepitus* being almost invariably used of a 'din,' 'noise,' e.g. *fori, Romae, valvarum, januae strepitus*, there is a tendency to take *dulcem* proleptically here, and construe 'that dost modulate into sweetness the lyre's sound,' but, as Ep. 1. 2. 31, *ad strepitum citharae cessatum ducere curam* the word is clearly = 'music,' it is perhaps simpler to render here 'that dost rule the sweet music.'

Pieri] The sing. *Pieris* is rare. Pieria is a part of Macedonia the inhabitants of which seem to have been celebrated for their love of poetry. *Pieris*, 'a female inhabitant of Pieria,' i.e. the Muse.

19. **mutis**] So fish are called ἔλλοπες, Hes. Sc. 212, ἄνανδοι, Aesch. Pers. 578, ἔλλοι, Soph. Aj. 1299.

20. **donatura...**] 'thou that wouldest give, were it thy pleasure, a swan's note.' The 'wild swan's death-hymn' (see

Tennyson's 'Dying Swan') is a poetic fiction. See Od. 2. 20. 9—16.

21. **totum**...] 'this is wholly of thy bounty that I am pointed out.....'

22. **monstror digito**] is imitated by Pers. 1. 28, *at pulchrum est digito monstrari et dicier hic est;* δακτυλοδεικτεῖν (Dem. 790) has a bad sense, and so δακτυλοδεικτός, Aesch. Ag. 1332.

digitus is from the same root as δείκνυμι, and='the pointing thing.'

23. **Romanae fidicen lyrae**] As having been the first to introduce lyric poetry, cf. Od. 3. 30. 13, *princeps Aeolium carmen ad Italos | deduxisse modos.*

ODE IV.

'Like an eagle that in his native strength quits the nest, tries his powers of flight, then swoops down upon the sheepfolds and even joins battle with a serpent, or like a young lion as he appears to the doomed hind—such has Drusus appeared in battle to the Vindelici. Defeated by his youthful skill they have learned to their cost what hereditary power happily developed can effect, what an Augustus can make out of a Nero. Brave sires make brave sons: all nature witnesses to this truth, only at the same time innate powers need training to prevent their decline. Of the bravery of the Neros let Metaurus' stream bear witness and that glorious day of Hasdrubal's defeat, the day which at last restored the fortunes of Rome and made Hannibal prophetically exclaim in his despair: "We are like deer attacking wolves. The great race, that undefeated by disaster came from Troy to Italy, still, like its native oak, the more it is lopped the more vigorously it grows: Hydra-like it only becomes more formidable after each defeat. Never again shall I send home the proud messages of victory. Fallen, fallen all my hopes now Hasdrubal is dead. The Claudian race shall ever be indomitable: heaven protects them, and wisdom watches over them."'

For a full account of Drusus see Class. Dict. He was the son of Livia, the wife of Augustus, by her former husband, Tiberius Claudius Nero, and the younger brother of Tiberius (afterwards Emperor), along with whom he defeated the Rhaeti and Vindelici B.C. 15. He died when on an expedition to Germany B.C. 9, being then consul. He was much more popular than Tiberius; cf. Tac. Ann. 1. 33, *Drusi magna apud populum memoria, credebaturque, si rerum potitus foret, libertatem redditurus.* See also Od. 15, Int.

For the history of the composition of the Ode see Introduction, p. 29. It is a perfect model of a Prize Ode, and has long served as such. It exhibits little real poetic power but great skill in composition, and is the work of invention rather than inspiration: the elaborate comparison in the first four stanzas must have given Horace considerable trouble, and very glad he must have been when he got through it.

1. **qualem...**] Notice carefully the construction: *qualem alitem* (then follow four clauses of all of which this is the object)...*qualemve caprea...leonem...vidit* (*talem*) *videre Drusum Vindelici.* The *qualem* in l. 1 is governed by four verbs *propulit, docuere, demisit,* and *egit,* the various stages in the growth of the eagle being carefully marked by the words *olim* and *jam, mox* and *nunc.* In translating follow some such outlines as these. 'Like as the bird that guards the thunderbolt, to which..., of old his youth..., and presently..., then on the sheepfolds..., now at last...; or like the lion which a hind...has seen: so saw the Vindelici Drusus waging war.'

ministrum fulminis] Cf. Virg. Aen. 5. 255, *Iovis armiger.* An eagle grasping a thunderbolt is especially frequent on the coins of the Ptolemies.

2. **rex deorum regnum in aves**] Cf. Aesch. Ag. 115, *οἰωνῶν βασιλεὺς βασιλεῦσι νεῶν,* 'the king of the birds to the kings of the fleet.' *vagas, ἠεροφοίτους.*

3. **expertus fidelem in...**] 'having proved his faith in (the carrying off of) golden-haired Ganymede,' whom the eagle carried off from Ida,

quem praepes ab Ida
sublimem pedibus rapuit Iovis armiger uncis.

The subject was a favourite one for fresco-painting; cf. too Tennyson's 'Palace of Art.'

> Or else flushed Ganymede, his rosy thigh
> Half-buried in the Eagle's down,
> Soft as a flying star shot through the sky
> Above the pillared town.

Notice the careful juxtaposition of *rex regnum, Iuppiter Ganymede.*

5. **olim**] from *ille olle* = 'at that time,' 'not at this particular time,' bears very various senses according to the connection in which it is used = (1) at some past time, (2) at some future time, (3) some time or other. Clearly here in connection with *jam, mox, nunc* it is intended to throw the mind back to that time *past* when the eagle's career commenced.

patrius vigor] 'native force,' cf. l. 30, *patrum virtus.* The words anticipate the remarks on hereditary valour which come later.

7. **vernique...**] 'and vernal breezes when now the clouds are banished have taught him timorous (at first) unwonted efforts.'

Scaliger objected that eaglets are only hatched late in the spring and cannot fly till autumn. He therefore proposed to write *vernis*, but even by thus making the line intolerable he only gets to the beginning of summer, while as it stands the line refers to late spring when settled fine weather has begun. Horace clearly knows nothing about the hatching of young eagles: he considers that like young lambs and young birds generally they are among the phenomena of spring.

10. **vividus impetus**] 'his eager swoop': in connection with *demisit* we must clearly so construe, otherwise the words might = 'living energy.'

11. **nunc in...**] The word *reluctantes* is untranslateable: it suggests at once the whole scene which Virgil Aen. 11. 751, has attempted to represent.

> *utque volans alte raptum cum fulva draconem*
> *fert aquila, implicuitque pedes atque unguibus haesit;*
> *saucius at serpens sinuosa volumina versat,*
> *arrectisque horret squamis et sibilat ore,*
> *arduus insurgens; illa haud minus urguet obunco*
> *luctantem rostro.*

The snake carried off in the eagle's talons wrestles (*luctatur*)

with its captor and coils itself up or back (*re*) in its endeavours to sting him. Perhaps 'wrestling, writhing snakes' will do as a rendering.

12. **amor dapis atque pugnae**] 'love of feast and fray': the eagle at first satisfied with preying on a lamb is now not content without the additional excitement of a contest.

13. **caprea**] 'a roe-buck,' but *capra* 'a she-goat.' *laetis* 'luxuriant.'

14. **fulvae...leonem**] 'a lion just weaned from his tawny mother's udder.' The awkwardness of the original does not appear in English. Either *matris ab ubere depulsus* or *lacte depulsus* would be excellent Latin, but the expression *matris ab ubere lacte depulsus* is extremely harsh, and the harshness is not got rid off by saying that *lacte depulsus* is virtually one word = *ἀπογαλακτισθέντα*, 'weaned.'

There is much to be said for Nauck's method of placing a comma after *ubere:* the young roe-buck fresh from its mother's side, as it seeks its food, suddenly finds itself face to face with the newly-weaned lion, as it seeks its prey: the comparison is certainly very complete. *fulvae* in this case refers to the colour of what we might call 'red deer.'

16. **dente...**] 'soon to perish beneath its (as yet) unfleshed teeth.'

17. **Raetis**] 'Raetian;' Horace constantly uses a proper name ending in *us* as an adjective; cf. l. 38, *Metaurem flumen,* and 6. 7, *Dardanas turres,* A. P. 18, *Rhenum flumen.* For *Raetia* or *Rhaetia* see Class. Dict. It is the modern Tyrol. The reading *Raeti* has nearly all the MSS. authority, but the expression *Raeti Vindelici* is intolerable.

18. **Vindelici**] Inhabited a district to the S. of the Danube and to the N. of the Raeti.

quibus mos...] 'to whom whence the custom is derived which through all time arms their right hands with an Amazonian axe, I have deferred enquiring, nor indeed is it permissible to know all things.'

This remarkable parenthesis seems intended to give local colouring and an appearance of reality to the Ode. The artifice produces an effect almost as natural as the introduction of an elaborately painted insect into the foreground of a boldly treated landscape. The bathos of the conclusion *nec scire fas est omnia* transcends criticism.

Many critics cut out all from *quibus* to *sed*, and it certainly is remarkable that sense and metre are thus left intact. And indeed, such lines as these, with their recondito allusion to a small point of antiquarian lore and their parody of Horatian philosophy in l. 22, are just such as a copyist might have interpolated. Wickham however defends them, because "the faults of the verses are such as the poet is much more likely to have been guilty of than an imitator"! It certainly needs a subtle appreciation of Horace's style to understand why the "faults" of these lines seem peculiarly Horatian.

22. **sed**] 'but' i.e. to resume 'however': so in Greek, δ' οὖν.

23. **victrices...**] 'conquering hordes conquered in their turn by the plans (i.e. strategy) of a youth.'

24. **iuvenis**] He was 23 years old.

25. **sensere**] 'felt to their cost,' a favourite meaning of the word in Horace; cf. Od. 2. 7. 10, *Philippos et celerem fugam sensi;* 3. 5. 36, *lora sensit;* 3. 27. 22, *sentiant motus Orientis Austri.*

mens] 'mens *ad virtutes intelligentiae, sagacitatem, prudentiam*, indoles *ad animi virtutes, fortitudinem, clementiam, fidem pertinet.*' Orelli.

rite] Sc. *nutrita*, 'what a mind (duly nurtured), what a disposition duly nurtured beneath an auspicious roof could effect.'

rite, faustis, and *penetralia* are all religious words designedly used to suggest the almost godlike qualities of Augustus.

Some editors place a comma before instead of after *rite* spoiling the rhythm and not improving the sense.

27. **quid Augusti...**] These words *specialize* and so explain the *general* language of the preceding lines: 'yea, what Augustus could do for the Neros.'

29. **fortes...**] The mention of Augustus' care and the great name of the Nerones naturally lead Horace to develop the two great ideas of the Ode, (1) in lines 29—33, the necessity of hereditary qualities, (2) in lines 33—37 the necessity of good education to develop them: he then illustrates the former of these at length in lines 37—72, and briefly alludes to the second in the concluding lines. This disproportion in the length of treatment is natural: the advantages of education afford little scope for a lyric rhapsody; while the mention of great ancestors gives opportunity for introducing a brilliant historical fiction.

Suetonius (Tib. 1) tells us that the word *Nero* means '*fortis ac strenuus*,' and it may possibly therefore be the case that *Nerones* in l. 28 actually suggests *fortes* in l. 29.

fortibus] is the ablative of origin, 'spring from:' 'are created by' would require *a fortibus*.

31. **imbellem feroces, aquilae columbam**] Notice the juxtaposition of the contrasted adjectives and nouns. In a non-inflecting language, such as English, the order of the words being necessarily more simple for the sake of clearness, it is comparatively rarely that this placing contrasted words side by side can be effected. Other instances are 1. 6. 9 *tenues grandia*, 1. 13. 14 *dulcia barbare*, 1. 15. 2 *perfidus hospitam*.

33. **vim insitam**] 'native force.'

35. **mores**] Usually this word in the plural = 'character,' 'behaviour,' but here it obviously represents an *active* principle of the same sort as *doctrina* ('education'), 'laws of conduct,' 'precepts' (*recta morum disciplina*. Orelli). Cf. Virg. Aen. 1. 264, *moresque viris et moenia ponit*.

36. **indecorant**...] 'faults mar what is by nature noble.'

37. **Neronibus**] See Class. Dict. The emperor Nero, who has branded the name with imperishable infamy, only became a Nero by adoption A. D. 50, when his mother married the emperor Claudius.

38. **testis**] Sc. *est*. For the adj. *Metaurum* see l. 17 n. The Metaurus is a river in Umbria near which the consul C. Claudius Nero defeated Hasdrubal B. C. 207 and cut off the reinforcements he was bringing to his brother Hannibal.

39. **pulcher**] Cf. 2. 47, 'brilliant.' *dies* is to be taken literally of the day when Hasdrubal was defeated, *tenebris* metaphorically of the gloom which had hung over Italy since the disasters of Trebia, Trasimene, and Cannae. See 5. 5 n. on *lucem*.

41. **qui primus**...] 'which first smiled with cheering victory since the day when (*ut*) the dread African careered through....'

adorea] is an archaic word apparently used to add dignity to the style: cf. the use of *Diespiter*, Od. 1. 34. 5, 3. 2. 29., and cf. 6. 38, and 15. 8 n.

The word is said to be derived from *ador* = 'grain,' because a largess of corn was distributed to the troops after a victory.

alma]=*quæ alit* 'fostering' 'encouraging,' here 'cheering.'

42. **dirus Afer**] Cf. Od. 2. 12. 2, *dirum Hannibalem*, and 3. 6. 36: *dirus* is the standard epithet of Hannibal, and shews how deeply the terror of his long invasion (218—203 B. C.) had impressed itself on the Italian mind: he was for ever Hannibal the Dread. For *ut* = 'since the time when,' cf. Epod. 7. 19, Cic. ad Att. 1. 15. 2, *ut Brundisio profectus es nullae mihi ab te sunt redditae litterae.*

43. **ceu flamma per taedas**] 'like fire through pines.' *equitavit* is used not so much in the sense of 'riding' as in the secondary sense of 'careering,' combining the ideas of speed and unchecked power.

45. **secundis...**] 'with ever prosperous endeavours the youth of Rome waxed strong.'

47. **tumultu**] The word is a very strong one, as it was applied in Horace's day only to a rising in Italy, or of the Gauls immediately on its borders (see Cic. Phil. 8. 1): it was a war which threw society into confusion.

48. **rectos**] 'restored,' 'set upright,' i. e. after being overturned by the 'impiety' of the Carthaginians.

49. **perfidus**] The standard Roman epithet for the Carthaginians. They might with more justice have applied it to themselves. Livy (21. 4. 9) attributes to Hannibal *perfidia plus quam Punica*.

50. **luporum**] Clearly in reference to the legendary account of the rearing of Romulus and Remus.

51. **ultro**] This word, connected with *ultra*, is frequently used of actions which go *beyond* anything which might reasonably have been expected, which are needless, uncalled-for, and the like. The word here indicates that for stags to attack wolves was not only folly but needless, gratuitous folly; cf. Virg. Aen. 2. 145, *his lacrimis vitam damus et miserescimus ultro*, where the pity is spoken of as a needless superfluity.

opimus triumphus] 'rarest triumph.' The phrase is invented by Horace on the analogy of *spolia opima*, spoils taken by a general in personal combat with the general of the enemy, and said to have been only thrice won, (1) by Romulus, (2) by A. Cornelius Cossus, B. C. 426, (3) by M. Claudius Marcellus, B. C. 222.

52. **fallere**] 'to elude.

53. **cremato fortis ab Ilio**] Though *fortis* in strict grammar goes with *pertulit* yet in sense it goes with the words between which it is placed: disaster, as the next three stanzas repeat at length, but increases the courage of the Roman race: 'bravely quitting the ashes of Ilium storm-tossed on Tuscan seas it safely carried its sacred treasures.'

54. **sacra**] i.e. the Penates.

57. **tonsa**] 'lopped.'

58. **nigrae**] 'on Algidus prolific in dark (or 'shadowy') foliage.' Algidus is a mountain in Latium, near Tusculum.

feraci frondis] Adjectives which signify richness, abundance, or the like, take a genitive, e.g. Od. 3. 6. 17, *fecunda culpae*, and below 8. 5, *divite artium*. Adjectives in *ax* have also a liking for this construction, cf. 3. 2. 1 *tenax propositi*.

59. **per damna...**] 'Its loss its glory makes,
And from the very steel fresh strength and spirit takes.'
Martin.

ducit, 'draws,' 'derives,' goes grammatically with *gens*, as do the whole two lines, but the skill of the comparison is shewn in the fact that if *ilex* be taken as the nom. to *ducit* each word is equally applicable.

caedes] can mean either 'a cutting to pieces of troops,' 'a military disaster,' e.g. such as Cannae, or 'the cutting off' of a bough: no English word will bear this double sense: perhaps 'havoc' or 'ravages' will do.

The stanza is perhaps unrivalled as a specimen of Horace's unique power of terse and graphic expression.

61. **firmior**] must be taken both with *secto corpore* and *crevit*: 'not more strongly did the hydra (stronger) after every stroke grow to resist Hercules who chafed to be defeated.' See Class. Dict. s. v. Hercules.

63. **monstrum**] 'prodigy.' *submisere* lit. 'sent up from below,' i.e. 'produced': the word is used accurately, as they grew up from the ground, cf. *tellus submittit flores*, Lucr. 1. 7. For the legend see Class. Dict. s. v. Argonautae and Cadmus.

65. **merses...**] 'sink it in the deep, it comes forth more noble; wrestle with it, amid great applause it will o'erthrow the unscathed victor and wage...'

merses=*si merses*, *si* being often omitted in poetry for the

sake of terseness, cf. Epist. 1. 10. 24, *Naturam expellas furca tamen usque recurret*, Ter. Ph. 2. 1. 35, *unum cognoris omnes noris*.

For *evenit*, which all the good MSS. give, Orelli reads *exiet* so as to have a future parallel to *proruet*, but there is no authority for the form.

66. **integrum victorem**] i.e. apart from metaphor, Hannibal, who had come unscathed from the victories of Trebia, Trasimene and Cannae, was overthrown at Zama, B.C. 202.

68. **coniugibus loquenda**] 'for their wives to tell of,' cf. 9. 21, *dicenda Musis proelia*.

69. **nuntios superbos**] Livy 23. 12 relates how Mago when reporting the victory of Cannae poured out, as a token of victory, three bushels of gold rings each taken from a Roman knight.

70. **occidit, occidit**] Horace is very fond of this repetition of a word: its use is to give emphasis ('Reduplication is the earliest, certainly the most natural method of expressing greater intensity of feeling,' Peile's Etymology q. v.); the particular emphasis is however to be determined by the context in each case. Here the object is to intensify the idea of sadness. Cf. St Matthew 23. 37, 'O Jerusalem, Jerusalem, thou that killest the prophets,' and Dryden, Alexander's Feast,

> 'He sung Darius great and good
> By too severe a fate
> Fallen, fallen, fallen, fallen,
> Fallen from his high estate.'

Also, Od. 2. 17. 10, 2. 14. 1, 3. 3. 18, and especially 4. 13 ll. 1, 2, 10, 11, and 18.

73. **nil...non**] οὐδὲν οὐκ = a very strong 'everything.'

75. **curae sagaces**] clearly the care of Augustus. *expediunt...* = 'lead safely through the dangers of war:' *expedio* is the opposite of *impedio* (from *in* and *pes*) 'to get the foot into a snare,' and means 'to get safely through or out of snares,' cf. Virg. Aen. 2. 632, *flammam inter et hostes | expedior*. What the exact force of *per acuta belli* is is not clear: Wickham says 'perhaps with reference to a ship threading its way through sharp rocks,' but this hardly suits *expedior:* I prefer to take it with Orelli more generally = 'dangers,' cf. Hom. Il. 4. 352, ὀξὺν Ἄρηα.

This concluding stanza is clearly a part of Hannibal's prophetic speech. Wickham says otherwise, urging that Horace 'would hardly put into Hannibal's mouth a dull prophecy of the glories of the house of Nero.' But why, we ask, should we put into the poet's mouth this 'dull prophecy' which Horace did not think good enough for Hannibal? As a matter of fact the change from Hannibal to Horace at the end of a long speech and that only for a single stanza is extremely harsh; it lowers the last four lines to the level of the moral usually tacked on at the end of a versified fable.

ODE V.

'Return, great guardian of Rome, for thou hast been absent too long: return, for thy presence is as sunshine, and thy country longs for thee as anxiously as a mother for her sailor lad's return. Thy presence brings prosperity (17—21), purity (21—25) and peace (25—29); every man lives under his own vine, and after his evening meal honours thee with prayers and libations, ranking thee among his household gods. "Long mayest thou preserve such joyous holiday time for Italy"—such is our morning and evening cry.'

Augustus after the defeat of Lollius by the Sygambri B.C. 16 (see Od. 2. 36 n.) went himself to Gaul and remained there until B.C. 13. This Ode is written just before his return. Orelli remarks with justice on the wonderful tranquillity and sense of assured peace and repose which characterize it.

1. **divis orte bonis**] 'born by the favour of heaven,' *divis bonis* being abl. abs., cf. Sat. 2. 3. 8, *iratis natus dis*. Others render 'sprung *from* benignant gods.' Perhaps Horace purposely uses a phrase which suggests both ideas: Augustus is at once a proof of heaven's favour and himself of heavenly race.

For *Romulae* see 4. 17 n.

3. **maturum**...] 'having promised thy speedy return to the august assembly of the fathers, return.'

4. **concilio**] from *con* and the root of καλέω, *Kalendae*, ='an

assembly called together.' It is entirely different in derivation and pronunciation from *consilium*.

5. **lucem**] explained by the following line, but cf. Aesch. Pers. 300 where Atossa, alluding to the return of Xerxes, says

> ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα
> καὶ λευκὸν ἦμαρ νυκτὸς ἐκ μελαγχίμου,

and Virg. Aen. 2. 281, *O lux Dardaniae;* also St Luke 1. 78, 'the *dayspring* from on high hath visited us, to give light to them that sit in darkness.' St John 1. 7, 8, 9 &c.

6. **instar veris enim**...] 'for like spring.' *instar* is a n. indecl. noun='an image,' but it frequently does duty almost for a preposition as here, though it is doubtless strictly in loose apposition to *voltus* or *dies*. See Dict. s. v.

7. **gratior**...] 'more gladly passes the day and the sun has a pleasanter light.' *soles* is not unfrequently used poetically in the plural='appearances of the sun,' 'days.'

9. **mater iuvenem**] *iuvenem* is governed by *vocat* in l. 13. It is almost impossible in a non-inflecting language to reproduce naturally the antithetical collocation of words which the Latin exhibits. Cf. 4. 31 n. Translate 'as, when her lad is detained by the south wind with its jealous breath..., his mother calls him home with vows....'

Notus, Carpathii] Horace has a singular preference for the special over the general: hence he says not 'wind' but 'South wind,' not 'sea' but 'Carpathian sea': he delights to assign to everything 'a local habitation and a name': the effect is to give definiteness and reality.

The *Carpathium mare* is E. of Crete.

11. **cunctantem**...] With the ancients navigation entirely ceased during the winter months: any one therefore who towards the end of the year encountered unfavourable winds might find himself unable to complete his voyage within the *spatium annuum*, 'the space yearly available for navigation,' and consequently have to winter abroad.

Cf. Od. 3. 7. 1—8. Thuc. 6. 34. 6, ἐξωσθῆναι τῇ ὥρᾳ ἐς χειμῶνα, and Acts 27. 12, when St Paul had encountered stormy weather, the crew advise to 'attain to Phenice and there to winter.'

13. **votis**] see 2. 54 n. *ominibus*, i. e. by consulting omens.

15. **desideriis**...] 'smitten' or 'pierced with true regrets,' cf. Lucr. 2. 360, *desiderio perfixa*, Aesch. Ag. 544, *ἱμέρῳ πεπληγμένος*. *desiderium* is not='desire' but 'regret for a thing the absence of which we feel,' *πόθος*.

17. **rura perambulat, nutrit rura**] Notice the arrangement of the words, which is a very favourite one in Latin: it is called Chiasmus 'a making of (Greek) X' because if the two first words are written over the second two, and the parallel words are joined, the lines joining them cross one another and form X. Cf. Cic. de Fin. 3. 3, *ratio consentit, repugnat oratio.* The device is purely rhetorical as is also the repetition of *rura*.

perambulat] The word is graphic and suggests the slow and satisfied movement of a well-fed and comfortable cow.

18. **alma**] see 4. 41 n. *Faustitas:* only found here, 'Prosperity.'

19. **pacatum**] especially with reference to the absence of pirates, who though crushed by Pompeius B. C. 67, had doubtless resumed their operations during the civil wars and especially during the struggle with Sex. Pompeius.

volitant...] 'wing their way': the word is rather applicable to ships than sailors. Virg. Aen. 3. 123 has *pelago volamus*.

20. **culpari metuit**] 'shrinks from being blamed,' i.e. takes care to give no occasion for blame. For the construction cf. Od. 2. 2. 7, *metuente solvi*, 3. 11. 10, *metuitque tangi*.

21. **nullis**...] The decay of religious feeling, the disturbed condition of society, and the enormous increase of wealth had for almost a century swelled the growing tide of luxury and immorality at Rome. Augustus had endeavoured by various artificial means to foster a more healthy feeling, see Merivale, c. 33, and Od. 3. 6, and 24, Carm. Saec. 17—20. Moreover in the year B. C. 17 a severe law against adultery, the *lex Julia de adulteriis*, had been passed. Horace doubtless regarded such enactments with little sympathy and little confidence: the lines in which he refers to them are always dull, cold, and prosaic.

22. **mos et lex**] unwritten custom and written law. Cf. Od. 3. 24. 35, *quid leges sine moribus | vanae proficiunt?*

edomuit, 'have conquered and driven out'; cf. 2. 15. 5 *evincet ulmos*.

mos et lex edomuit. The verb is in the singular in accordance with Horace's almost invariable practice of putting

a singular verb after two nominatives, if the last one be singular, cf. 2. 11. 2, *Cantaber et Scythes cogitet*, 3. 11. 22, *Ixion Tityosque risit*. *maculosum nefas* = 'guilty pollution.'

23. **laudantur**...] 'matrons are praised for offspring who resemble their sires: punishment dogs the heels of guilt.' Cf. Hes. Works and Days 235.

25. **Parthum**] see Class. Dict. *gelidum Scythen* 'the frozen Scythian': the Scythians were a nomad race living near the Tanais (Don) and their horsemen made frequent raids into Roman territory, cf. Od. 3. 8. 23, Carm. Sec. 55.

quis...] 'who (would fear) the broods that shaggy Germany ever brings forth, if Caesar be but safe?'

26. **horrida**] refers chiefly to the forests which covered great portions of Germany: Tac. Germ. 5 calls it *silvis horridam*. So Ovid Met. 4. 778, *silvis horrentia saxa*, Virg. Aen. 9. 382, *silva horrida*.

parturit] Milton seems to have had this in his mind, Par. Lost 1. 352,

> 'A multitude, like which the frozen North
> Poured never from her frozen loins, to pass
> Rhene or the Danaw.'

27. **ferae Hiberiae**] see 14. 41 n.

29. **condit diem**] 'lays the day to rest,' 'sees the day sink to rest,' cf. Virg. Ecl. 9. 81, *cantando condere soles*, and Callim. Ep. 2, ἥλιον ἐν λέσχῃ κατεδύσαμεν.

For a similar picture of security, cf. 1 Kings 4. 25, 'And Judah and Israel dwelt safely every man under his vine and under his fig-tree,' also Zech. 3. 10.

30. **et vitem**...] 'and weds the vine to the unmarried trees.' Certain trees were cultivated for growing vines upon, especially elms: others which were not so used are spoken of as 'bachelors,' cf. Od. 2. 15. 4, *platanusque coelebs | evincet ulmos*. Here *viduae* is used of the elms which are only waiting till they are grown up to be 'wedded' to the vine. Cf. Shakespeare, Com. of Errors, 2. 2,

> 'Come, I will fasten on this sleeve of thine:
> Thou art an elm, my husband, I a vine,
> Whose weakness married to thy stronger state
> Makes me with thy strength to communicate.'

31. **hinc**] i.e. from his labour. *alteris mensis*, 'his second course,' cf. Virg. Geor. 2. 101, *mensae secundae*. 'Drinking,' says Conington, 'did not begin till after the first course and it was commenced by a libation'; the libation in this case would be to Augustus, cf. l. 33, *te prosequitur mero | defuso pateris*.

33. **prosequitur**] lit. 'to accompany,' 'attend on,' then, as here, frequently 'to honour.' So in prose *benevolentia, officiis, clamore, laudibus prosequi*.

34. **Laribus...**] 'joins thy deity to (that of) the Lares.' Wickham refers to Merivale c. 33: 'This worship of Augustus, or rather perhaps of the Lar of Augustus, as a demigod or genius, is to be distinguished from the later cult of the Caesars as deities, which Augustus himself interdicted at least in Rome.' It was not unnatural, considering the peace which was enjoyed under his sway, for the Romans to honour Augustus as one of the divinities who guarded their hearths and homes.

35. **Castoris, Herculis**] Castor, Pollux, Hercules and Bacchus are favourite types with Horace of mortals deified for their good and noble deeds, cf. Od. 3. 3. 9.

Both genitives are governed by *memor*.

38. **Hesperiae**] 'The Land of the West,' in contrast with Greece just mentioned. So too 2. 1. 32, *Hesperiae ruinae* in contrast with The Eastern Empire of the Parthians. On the other hand 1. 36. 4, *Hesperia* = Spain, the sense being clear from the context.

integro die] 'when the day is still before us,' lit. 'untouched,' 'untrespassed on.'

39. **sicci, uvidi**] 'dry-lipped, flushed with wine,' Martin. For *uvidi*, cf. *udus*, Od. 1. 7. 22, and in Greek βεβρεγμένος. In all languages there are a large number of conventional words to express the condition of sobriety or intoxication.

40. **cum sol...**] Note carefully the calm and repose of this concluding line.

ODE VI.

'O thou whose wrath the children of Niobe have felt, and Tityos and even great Achilles—Achilles who but for thee would have utterly destroyed the race from whence the

Romans were to spring—great Phoebus, be thou my protector. To thee, O Phoebus, is due all my inspiration and my skill. Therefore, O youths and maidens, under my guidance chant the praises of Phoebus and his glorious sister. The day will come when you will look back on it as a great event in your life that on the occasion of the Secular games you were one of the chorus that chanted the verses of the poet Horace.'

It was the constant endeavour of Augustus to recall to life the old Roman spirit. Among other methods of accomplishing this he re-instituted in B. C. 17 the so-called *ludi saeculares* (see Class. Dict. s. v.) a solemn festival celebrating the preservation of the state and supposed to be held only once in a *saeculum* or period of 100, or 110 years, the herald summoning the people to behold games '*quos nec spectasset quisquam nec spectaturus esset*.' On the third day an Ode was sung in the temple of Apollo by three times nine boys and maidens whose parents were still alive (*patrimi ac matrimi*). Horace had been called upon to write this Ode, which we still possess, the *Carmen Saeculare*, to which the present Ode is a sort of prelude invoking the assistance of the god in the composition of his work and the training of the chorus.

Apollo and his sister, the male and female representatives of the same power, appear in Latin under many synonyms, e.g. Phoebus, Phoebe, Janus (Dianus), Diana, Apollo, Artemis, Sol, Luna, &c.

1. **quem proles...]** 'whose power as the avenger of a boastful tongue the offspring of Niobe felt.' For the boast of Niobe, see Class. Dict. s.v. *magnae linguae*, cf. *μέγα λέγειν* = 'to boast,' see Liddell and Scott, s.v. *μέγας*. The ancients believed that boastful words did in a special manner arouse divine vengeance, cf. Soph. Ai. 127, 766, 775.

Tityos endeavoured to offer violence to Artemis: for his punishment cf. Od. 3. 4. 77, *incontinentis nec Tityi iecur | reliquit ales.*

3. **sensit]** see 4. 25 n. *Troiae altae:* the *Ἴλιον αἰπεινήν* of Homer.

Phthius because the Myrmidones, whom Achilles led, came from Phthia in Thessaly. By slaying Hector he had 'almost conquered' Troy.

5. **impar**] 'unequally matched with.'

6. **Thetidis marinae**] 'of the sea-goddess Thetis.' As her son Achilles was himself partly divine.

7. **Dardanas**] see 4. 17 n. *quateret* = 'he shook,' i.e. metaphorically with fear.

His 'terrible spear' is described in Homer Il. 19. 387,

ἐκ δ' ἄρα σύριγγος πατρώϊον ἐσπάσατ' ἔγχος
βριθὺ, μέγα, στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν
πάλλειν.

9. **ille...ille**] These two words, as Wickham points out, suggest a contrast between two pictures, one 'of what *was* and the other of what *might have* been if Apollo had not interfered.'

Notice the accommodation of sound to sense in l. 10.

11. **procidit late**] lit. 'fell forward (stretching) far and wide,' i.e. 'fell prostrate with huge frame.' Cf. Hom. Od. 24. 39, κεῖτο *μέγας μεγαλωστί*.

13. **ille non...**] The sense is: he would not have resorted to trickery to take Troy; his method of warfare was more simple, to fight openly, to ask no quarter and to give none to man, woman, child or infant yet unborn. Translate 'He would not caged in a horse that feigned an offering to Minerva deceive the Trojans amid their ill-timed revelry.' *non falleret* would in prose be *non fefellisset;* it is more graphic, it almost represents the writer as speaking of Achilles as of a living acquaintance whose conduct under certain contingencies might be predicted —'He would never deceive.'

equo] the famous 'wooden horse,' the

ἵππος
δουράτεος τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
ὅν ποτ' ἐς ἀκρόπολιν δόλῳ ἤγαγε δῖος Ὀδυσσεὺς,
ἀνδρῶν ἐμπλήσας οἱ Ἴλιον ἐξαλάπαξαν.
Hom. Od. 8. 493.

14. **sacra mentito**] cf. Virg. Ecl. 4. 42, *varios discet mentiri lana colores*, 'wool shall learn to counterfeit various colours.' *Troas* = Τρῶας.

17. **palam captis**] 'captives taken in fair fight.' *gravis* = 'cruel, remorseless.'

18. **nescios fari**] = *infantes.*

19. **etiam...**] 'yea even the babe yet unborn.' The sentiment is from Hom. Il. 8. 57,

μήτις ὑπεκφύγοι αἰπὺν ὄλεθρον
χεῖράς θ' ἡμετέρας· μηδ' ὄντινα γαστέρι μήτηρ
κοῦρον ἐόντα φέροι, μηδ' ὃς φύγοι.

The same ferocious spirit breathes through all antiquity, cf. 1 Sam. 15. 2, 'Go and smite Amalek...slay both man and woman, *infant and suckling.*'

22. **annuisset**] Zeus in Homer always signifies his will by his nod (cf. *numen*), hence *annuo* = 'to grant by his nod.'

23. **rebus...**] 'to the fortunes of Aeneas walls traced with happier auguries.'

ducere muros] 'to trace the line of the future walls'; 'happy auspices' would naturally be watched for in connection with this solemn ceremony; moreover this rendering gives its natural meaning to *ducere*. Others however say *ductos* = *eductos*, 'reared.'

24. **alite**] 'an omen' because omens were derived from observing either the flight of birds (*auspicium*) or their cry (*augurium*).

25. **doctor...**] 'Thou who didst teach clear-voiced Thalia to play upon the lute,' lit. 'lute-player teacher.' Kennedy, Virg. Ecl. 6. 1, has an excellent note on *argutus*. 'Originally the part. pass. of *arguo*, to prove, make clear or distinct; as an adj. it is largely used in Latin of things which convey a clear, distinct, sharp perception to the eye, the ear, the smell or the mind; and thus it assumes many shades of meaning ('fine,' 'clear,' 'minute,' 'sharp,' 'shrewd,' 'melodious,' 'noisy'), and is found as an attribute to *caput*, *oculus*, *forum*, *nemus*, *ilex*, *fistula*, *servus*, &c.'

26. **qui Xantho...**] The line calls attention to the personal characteristics of the god of poetry. Cf. Od. 3. 4. 61, *qui rore puro Castaliae lavit | crines solutos.* His long locks mark the bard, his beardless chin (*lēvis*) denotes his undying youth.

Horace always uses the form *lavere* in the Odes. Xanthus is in Lycia.

27. **Dauniae decus Camenae**] i.e. me, Horace. Daunus was a king of Apulia, *Daunius* = 'Italian,' cf. Od. 2. 1. 34, *Dauniae caedes. Camenae:* notice that Horace here uses the native Italian word, not the foreign and borrowed *Musa* (Μοῖσα).

28. **levis**] λεῖος 'smooth'; but *lĕvis* (*legvis*) = ἐλαχύς. *Agyieu*, a Greek name for Apollo as god of streets ἀγυιαί; Horace seems to select the word merely as being adapted to convey a vague feeling of awe and mystery.

29. **spiritum**] 'inspiration' (cf. 3. 24, *spiro*), opposed to *ars* 'technical skill.'

31. **virginum primae**] 'ye flower (lit. 'first') of maidens,' see Introduction.

33. **tutela**] usually 'a taking charge of,' 'guardianship,' but here = 'those taken charge of,' in apposition with *virginum primae puerique*, 'ye who are under the protection.'

34. **cohibentis arcu**] 'who arrests with her bow the swift-footed...'

35. **Lesbium pedem**] i.e. the Sapphic metre, Sappho having been a native of Lesbos: 'mark the Lesbian measure.'

mei pollicis ictum] 'the beat of my thumb,' i.e. as he marks the time.

38. **crescentem face**] lit. 'growing with her torch,' i.e. 'with her growing light.'

Noctilucam = 'the night-shining one,' is only found here and in a passage of Varro: it is just possible that it is an old name for the moon which was still retained in religious ceremonies. Anyhow its use here is an affectation of archaic phraseology (see 4. 41 n.). Such descriptive words are natural and commonly found only in very early writers, e.g. Hesiod has φερέοικος 'a snail,' ἀνόστεος 'a cuttle-fish,' πέντοζος 'the hand,' &c.

39. **prosperam frugum**] 'prolific in crops,' cf. 4. 58 n.

celeremque...] 'and swift to roll the quickly-moving months.' *volvere* is an epexegetic or complementary infinitive: it 'fully explains' (ἐπεξηγεῖται) or 'fills up' the meaning of the word to which it is appended, e.g. a thing may be swift in many ways, but when you add an inf. such as *volvere* you fully explain in what way it is swift. The idiom is very common in Greek, e.g. καλὸς ἰδεῖν, cf. too 2. 59, 8. 8, *sollers ponere*, and 12. 20, *efficax eluere*, 12. 19, *largus donare*.

41. **nupta iam...**] 'Soon when a bride you will say.' *dis amicum* with *carmen*.

42. **saeculo**] see Int. *referente*, 'bringing round.'

43. **reddidi**] 'performed,' you are said *reddere* when you at the proper time duly reproduce that which has been taught you. **docilis modorum**] cf. Od. 1. 15. 24, *sciens pugnae;* Od. 3. 9. 10, *citharae sciens*, and 9. 35, *rerum prudens*. The gen. follows many adjectives of Knowledge and Ignorance, see Pub. Sch. Lat. Gram. § 136.

ODE VII.

'The snow has melted and spring with all its brightness is returning. The seasons in their rapid succession continually remind us of the shortness of life. Only whereas *they* return again, whereas the waning moon soon recovers her fulness, *we* when once we join the ranks of the departed are but dust and a shadow. Who knows whether he will be alive to-morrow? Enjoy yourself therefore; when once dead neither birth nor merit nor piety can bring you back to life. Diana has not the power to set Hippolytus free from death nor Theseus Pirithous.'

The Ode is remarkably similar to 1. 4.

Who Torquatus was is uncertain. He is probably the same to whom Epist. 1. 5 is dedicated.

2. **comae**] 'foliage' as in 3. 11.

3. **mutat...**] 'earth changes her seasons,' i.e. passes through the seasons one after another in succession: *vices*, 'successions,' here in connection with the passing of winter into spring implies 'succession of *seasons*,' cf. Od. 1. 4. 1, *solvitur acris hiems grata vice veris.*

4. **praetereunt**] 'pass by,' i.e. cease to overflow.

5. **Gratia**] This word hardly occurs elsewhere in the sing. as a proper name, the reason being that the Graces are always represented as inseparable, cf. 3. 21. 22 *segnes nodum solvere Gratiae:* here *Gratia cum geminis sororibus* = 'the three Graces.' Their names were Aglaia, Euphrosyne and Thalia.

7. **annus**] Probably of the same derivation as *anulus* or *annulus* 'a ring,' and therefore conveying the idea of 'the revolving year.' *et almum...* 'and each hour which hurries away the

genial day': note how skilfully the various periods of time are introduced; not merely the changing year but each day, each hurrying hour reminds us of the shortness of life.

almus is a natural epithet of day as opposed to darkness, cf. Car. Saec. 9, *alme Sol:* it is applied to anything that is life-giving or invigorating (see 4. 41 n.): it is added here to suggest a reason for our regretting each passing day. Wickham renders 'sunny' and makes it refer only to *summer* days, but the lines apply to the whole year and have no such limited meaning.

9. **ver proterit...**] 'summer tramples upon spring and will perish (in its turn) as soon as...': *proterit*, which would be accurately used of a mounted soldier pursuing, overturning and trampling on an enemy (cf. Virg. Aen. 12. 330, *proterit agmina curru*), here expresses the victorious speed with which summer follows on spring, and suggests a fine contrast with *interitura*.

11. **effuderit**] 'poured forth' as from a Cornucopia or 'horn of plenty.'

12. **iners**] 'lifeless,' because in winter nothing grows and no work can be done. The epithet by its position draws marked attention to the similarity between the end of the year and the end of man's little round of existence.

13. **damna ..**] 'yet the moons speedily repair their losses in the sky,' i. e. the moon wanes but soon becomes full again. *lunae* 'moons' = 'the moon in the various months,' so *soles* 5. 7 and frequently.

14. **nos**] 'but we.' The position of the word in the Latin shews the contrast without the use of any adversative particle.

For the thought cf. the inimitable lines of Catullus 5. 4,

> *soles occidere et redire possunt:*
> *nobis, quum semel occidit brevis lux,*
> *nox est perpetua una dormienda.*

15. **quo...quo...**] sc. *deciderunt* 'have fallen,' cf. Ep. 1. 6. 27, *ire tamen restat Numa quo devenit et Ancus.* For *pater* many MSS. give *pius:* it is difficult to decide between them, but it is more probable that the ordinary epithet *pius* would be substituted by a copyist for *pater* than *vice versa*. The adj. *dives* admits of no satisfactory explanation, and is deservedly suspected by many editors.

'*pulvis*, in the urn; *umbra*, in the under world.' Nauck. Cf. Soph. El. 1159, σποδόν τε καὶ σκιὰν ὠφελῆ.

17. **quis scit...**] 'who knows whether the gods above add to-morrow's space to the total of to-day?' i.e. the total which to-day makes up. For *summae* cf. Od. 1. 4. 15, *vitae summa brevis*.

Notice the present *adiiciant* (*add* not 'will add'); the gods are already deciding our future: we shall learn their decision by the event.

19. **amico...**] 'which you shall have bestowed on your own dear soul': the expression *animo amico dare* seems used somewhat colloquially to express the satisfaction of personal gratification, cf. *Genio indulgere*, *Genium curare*, *animo morem gerere* and the like. See too Sim. 85,

ψυχῇ τῶν ἀγαθῶν τλῆθι χαριζόμενος.

As regards the satisfaction which Horace evidently feels at the idea of cheating 'the greedy heir,' it must be remembered that at this period, with the number of marriages continually decreasing, the number of wealthy old bachelors and spinsters (*orbi*, *orbae*) was gradually becoming large. The ways in which they were pursued by fortune-hunters (*captatores*) and the devices by which they not unfrequently baffled their pursuers, are continually referred to. The 'greedy heir' had become a well-known character in the comedy of society.

21. **semel**] ἅπαξ, 'once,' 'once for all.'

splendida] 'stately,' in reference to the 'state' in which the judge sits. Minos, Aeacus and Rhadamanthus were the three judges of the dead.

25. **neque enim**] 'For neither.' Horace, as frequently, concludes by adducing mythological instances to prove the general statement he has just made: Diana's mediation cannot set the chaste Hippolytus free nor Theseus' affection (cf. *caro*) break the bonds of Pirithous.

Hippolytus being devoted to celibacy and the chase was naturally under the protection of the virgin huntress Diana. His step-mother Phaedra compassed his death on his refusal to gratify her guilty passion (cf. *pudicum*).

Pirithous was confined in Hades as a punishment for his attempt to carry off Persephone, cf. Od. 3. 4. 80.

27. **Lethaea vincula**] 'the fetters of the tomb.' Lethe (λήθη, forgetfulness) was one of the rivers of Hell.

ODE VIII.

'I would gladly present my friends with goblets and bronzes, Censorinus, and you should not have the poorest gift, that is, of course, if I were the rich possessor of such works of art. But neither do I possess, nor do you care for such rarities. You love song and song I can give, yes, and I know the value of the gift. The Scipios owe more to Ennius than to their monuments and their exploits. Where would be the fame of Romulus and Aeacus if it were not celebrated in verse? The Muse alone confers immortality: it is through her that Hercules, the Dioscuri, and Bacchus are enthroned among the immortals.'

In this and the next Ode it is probable that, though Horace addresses Censorinus and Lollius, his words are meant for Augustus. The Poet-Laureate hints pretty broadly to the Emperor that he is well aware of the value of the favour he is bestowing in writing this Book at his request.

Censorinus was consul B. C. 8, and Vell. 2. 102 speaks of him as *demerendis hominibus natum*, 'born to win men.'

1. **donarem**] It was customary for rich people to send presents (*strenae*, *étrennes*) to their friends at certain seasons, e.g. on the Kalends of March and at the Saturnalia. *commodus* with *donarem* 'courteously,' 'obligingly': 'I should be glad to gratify them by giving.'

2. **aera**] bronzes, especially Corinthian bronzes, were much valued as ornaments.

3. **tripodas**...] see Lidd. and Scott s. v. *τρίπους*, and cf. Virg. Aen. 5. 110,

> *in medio sacri tripodes viridesque coronae*
> *et palmae pretium victoribus.*

5. **ferres**] 'would get,' i. e. from me. *divite*... = 'that is if I were rich in works of art.' *divite me*, = *si dives essem*, forms the protasis of the sentence of which *donarem* and *neque tu ferres* are the apodosis. For the gen. *artium* see 4. 58 n. Notice *ars* = 'art,' 'skill,' *artes* = the objects produced by such skill, 'works of art,' and cf. 2 2 n.

6. **Parrhasius**] of Ephesus, flourished 400 B.C., and was especially celebrated for his painting of divine and heroic figures. Scopas was a sculptor of Paros who flourished 395—350 B.C. and helped to decorate the Mausoleum at Halicarnassus with the bas-reliefs some of which are now in the British Museum.

7. **liquidis**] The adj. is added to suggest a contrast with the hard marble of the statuary.

8. **sollers ponere**] 'skilled to portray,' i.e. in portraying. For the inf. see 6. 39 n.

For *ponere* cf. 1. 20, *ponet marmoream*, of a statue, and Ov. A. A. 3. 401, *si Venerem Cous nunquam posuisset Apelles*, of a painting, also Juv. 1. 155, *pone Tigellinum*, of a portrait in writing.

9. **vis**] 'power'; 'but no such power is mine.'

10. **res**] 'fortunes.' Censorinus was too well off to need presents. *animus*, 'tastes.'

12. **pretium**...] 'to assign a value to the gift.' No doubt as far as Censorinus and this particular Ode are concerned Horace intends that the lofty estimate of the value of his gift which occupies the rest of the Ode should be taken only half seriously, for indeed the language used would otherwise be utterly out of proportion to the occasion, yet it would seem that he has written the Ode and inserted it here with the deliberate purpose of calling Augustus' attention to the value of the work which he has undertaken at his bidding. See Int.

13. **incisa**...] 'marbles graven with public records.' *per quae*...i.e. which keep the memory of dead heroes still living.

15. **celeres fugae**] The plural is merely rhetorical: Hannibal was only once defeated, at the battle of Zama B.C. 202, after maintaining his position in Italy for 16 years.

16. **reiectaeque**...] Notice the rhetorical repetition of *re* and *retrorsum:* the words seem clearly to indicate (though Orelli denies this) that Hannibal's threats were flung back *upon his own head.*

17. **non incendia**...] Here it is plain that we have to deal either with a corrupt text or extremely careless writing. The sense in any case is clear: the public memorials and the un-

rivalled exploits of Africanus have not done more for his fame than the verses of Ennius. The objections to the text are many.

(1) The burning of Carthage took place B. C. 146, 37 years after the death of the elder Scipio, 23 after the death of Ennius, and therefore had nothing to do with either of them.

Some editors have gravely urged that the 'burning of Carthage' can refer to some minor event such as 'the burning of the camp of Scyphax' (Liv. 30. 5), or that 'burning' is put 'poetically' for 'disaster.' I only mention these explanations as a useful warning to the student and as serving to shew to what almost disingenuous shifts commentators will resort, who have an unreasoning reverence for their author's text.

Wickham makes a suggestion which is at any rate just possible. He suggests that Horace is thinking not so much of the elder Scipio personally as of the fame of the *name* 'Africanus,' '*eius...rediit*' being merely a periphrasis for that name. Horace then asks 'What throws most glory on the name of Africanus, Zama and Carthage, or Ennius' poetry?'

(2) The genitives *Karthaginis impiae* followed immediately by the genitive *eius*, which has no connection with them but goes with *laudes*, are very awkward.

Moreover the pronoun *is*, doubtless as being considered weak and unemphatic, is almost absolutely ignored by the Roman poets: Virgil very rarely uses it: in the Odes it is only found here and in 3. 11. 18, a passage of extremely doubtful authenticity. In any case it could hardly bear the strong emphasis here placed upon it.

N. B.

(3) There is no Ode of Horace which does not admit of division into stanzas. As at present constituted this Ode consists of 34 lines and cannot be so divided—a formal but, I think, fatal objection to the text.

Some editors mark a lacuna of two lines after l. 17, others omit ll. 17 and 28 as spurious. That some alteration is needed there can be no doubt; what it ought to be is a matter of pure conjecture.

I translate the text: 'nor does the burning of unholy Carthage more brightly point out the renown of him who returned having won a name from conquered Africa than do the Muses of Calabria...'

18. **qui domitâ...**] i.e. P. Cornelius Scipio Africanus Maior. Cf. Sat. 2. 1. 65, *duxit ab oppressa meritum Carthagine nomen.* Livy tells us that he was the first Roman *imperator* who received a name from the people he had conquered: the practice

subsequently became frequent, e.g. *Asiaticus*, *Germanicus*, *Macedonicus*, and cf. our use of such titles as Napier of Magdala, Wolseley of Cairo.

20. **Calabrae Pierides**] For *Pierides* see 3. 18 n. Although the word *Pierides* had come to be nothing more than a synonym for 'Muses,' yet the combination of the two words is hardly happy.

Q. Ennius, the father of Roman poetry, was born at Rudiae in Calabria B.C. 239: his most important work was an epic poem called Annales, the principal portion of which was a description of the second Punic war.

neque...] 'nor, if no poet's page tell of thy great deeds, shalt thou reap thy reward.'

silere, which is strictly intransitive, like many other verbs becomes transitive when used in a secondary sense = 'to ignore,' 'pass over in silence.' Cf. 9. 31, and see 9. 9 n.

23. **taciturnitas invida**] 'grudging silence,' cf. 9. 33, *lividas obliviones*.

26. **virtus et favor et lingua**] Clearly all with *vatum*: it is to the 'mighty poet's wit and favour and eloquence' that Aeacus owes his salvation from the Stygian waves.

27. **divitibus...**] 'Places a hallowed dweller in the islands of the blest.' The *divites insulae* are the *μακάρων νῆσοι*, *fortunatae insulae*, 'the Happy Isles' situated somewhere 'beyond the sunset,' wherein dwelt the good and glorious heroes of the past.

29. **caelo...**] 'The Muse dowers with a dwelling in the sky.'

sic] emphatic, 'so' and only so, i.e. by the favour of the Muse; the word must be mentally supplied before each of the two succeeding clauses.

31. **clarum...**] 'so do the sons of Tyndarus, a brilliant constellation, snatch the storm-tossed bark from the abyss.' Cf. Od. 1. 3. 2, *fratres Helenae lucida sidera*, and Macaulay:

> 'Safe comes the ship to harbour
> Through billows and through gales,
> If once the great Twin Brethren
> Sit shining on her sails.'

When in a storm the lightning flickered about the masts it was supposed to indicate the presence of the Dioscuri and the safety of the ship. Italian mariners call it the fire of St Elmo. On coins, &c. Castor and Pollux are represented with a star on their foreheads.

ODE IX.

'Lest you deem that these songs of mine will not live long, remember that, though Homer has the foremost place, yet the poetry of Pindar, Simonides and others is not forgotten. (Poetry too it is which alone confers immortality;) Helen was not the first of her sex who has burned with a guilty passion, full many an Ilium has been besieged, many a brave man has lived before Agamemnon, but all lie now forgotten in the grave, 'unwept and unhonoured' because 'unsung.' I, Lollius, will see that no such fate is yours: your good deeds shall never be the prey of jealous forgetfulness. Yours is a soul foreseeing and firm, bold to punish greed and guilt because itself superior to greed, ever fit for the highest position in the state. Such is the ideal man, not wealthy but knowing how to use the gifts the gods provide, fearing dishonour more than death, ready to sacrifice his life for his friends or his country.'

M. Lollius had been defeated by the Sygambri B. C. 16, see 2. 36 n. He certainly long possessed the regard of Augustus, who sent him (B. C. 2) as tutor with his grandson C. Caesar into the East, where he died. According to Vell. 2. 102 he died by his own hand in consequence of the roguery and rapacity he had always secretly practised being discovered. There is an intrinsic improbability in a story which assumes that so acute a judge as Augustus was so long deceived in the character of an intimate friend, and it is said that Velleius is partial to Tiberius who had a personal grudge against Lollius (Suet. Tib. 12). Pliny accepts the story as true, possibly because it gives him a welcome opportunity for moralizing about Lollius' grand-daughter Lollia Paulina, a great beauty, who was married either for her face or her fortune by Caligula, and who it seems would not unfrequently wear jewelry worth over £300,000—whereupon Pliny very finely: *Hic est rapinarum exitus, hoc fuit, quare M. Lollius infamatus regum*

muneribus oriente toto, interdicta amicitia a Caio Caesare, Augusti filio, venenum biberet, ut neptis eius quadringenties HS. operta spectaretur ad lucernas. That he left behind him so great a fortune does not in any way prove Velleius' account of his life-long rascality and dissimulation: it was the practice of great Romans to amass fortunes by plundering provinces. Moreover even if Lollius did while thus engaged profess and hold high philosophic views on the blessings of poverty—as Horace's lines perhaps suggest—we know from the case of Seneca how easy such inconsistency is.

But indeed it is scarcely worth while enquiring what Lollius' real character was, and whether Horace was deceived in him (as Lucretius was in Memmius) or no: the concluding lines of the Ode, though professing to describe Lollius, are really the description of an ideal. Lollius was the friend of Augustus and at that time certainly held in high esteem: Horace had to send him an Ode and praise his virtues, and naturally finds it easier to pen a sketch of perfect virtue instead. Odes, Dedications, Testimonials, and the like more often present to us the writer's idea of what a man should be, than a description of what a particular man is.

1. **ne**...] The construction is *ne...credas...non* (*si...sedes*) *Pindaricae latent...Camenae*, see Summary.

2. **longe sonantem**...] 'born beside far-echoing Aufidus.' Cf. 3. 30. 10,

dicar qua violens obstrepit Aufidus
. . . . . .
princeps Aeolium carmen ad Italos
deduxisse modos.

Venusia the birthplace of Horace was on the Aufidus.

3. **non ante**...] see quotation in last note. Horace was the first to employ the Greek lyric metres, e.g. the Alcaic and Sapphic, in Latin poetry.

4. **verba**...] 'I utter words to be wedded to the lyre.'

5. **Maeonius**] Maeonia is an old name of Lydia: Homer was almost universally admitted to have been an Asiatic Greek,

although seven cities disputed the glory of having given him birth,

Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenae,
orbis de patria certat, Homere, tua.

7. **Ceae**] i. e. of Simonides.

minaces] i.e. warlike, because written to rouse the nobles to take vengeance on the popular party by whom he and they had been driven into exile. Cf. Od. 2. 13. 30.

8. **graves**] 'Stately,' 'dignified.' Cf. Quint. 10. 1. 62, *maxima bella et clarissimos cecinit* (*Alcaeus*) *duces et epici carminis onera lyra sustinuit.*

9. **nec...**] 'nor has time blotted out whatever Anacreon's sportive Muse composed of old.' The poems of Anacreon chiefly in praise of love and wine are of singular beauty: they are best known to English readers through Moore's version of many of them.

si quid lusit] Many intransitive verbs are allowed in poetry to be used transitively in a secondary sense. So *ludere* here and 1. 32. 2 = 'to write sportively,' *ardere* l. 13 'to be hotly in love with,' l. 31 *silere* 'to pass over in silence,' 2. 13. 26 *sonare* 'to describe sonorously,' 2. 7. 24 *deproperare* 'to make hastily.'

11. **vivuntque ..**] 'Still lives the passion entrusted to the strings of the Aeolian maiden,' i.e. of Sappho, who, like Alcaeus, was a native of Mytilene and wrote in the Aeolic dialect.

commissi] i.e. she made her lyre the confidante, as it were, of her secrets. Cf. Sat. 2. 1. 30, *ille velut fidis arcana sodalibus olim* | credebat *libris*, of Lucilius and his books.

13. **non sola...**] For connection see Summary. *ardere* is one of the many conventional words = 'to love,' 'fall in love with,' and *arsit* clearly governs the accusatives which follow, but they are also partially governed by *mirata*. Translate 'Not alone has Laconian Helen been fired with love for the ordered locks of an adulterer and his gold-bespangled robes, marvelling at them and his regal pomp and retinue.'

Nauck, who says that *arsit* is intransitive and all the accusatives are dependent on *mirata* alone, deserves to be quoted. 'Andere construiren *arsit crines* (*eos mirata*): soll sie denn aber auch für die Begleiter gebrannt haben?'

comptos] from *como*, *co-mo* 'to put together,' cf. *de-mo* 'to put off,' *su-mo* 'to put apart' (*sine*).

14. **aurum vestibus illitum**] Gold thread was worked in patterns into the tissue of costly robes, cf. Virg. Aen. 3. 483, *et picturatas auri subtemine vestes.*

16. **Helene Lacaena**]='Ελένη Λάκαινα (fem. adj. from Λάκων).

17. **primusve**...] The *non* of l. 13 must still be carried on; 'nor was Teucer the first....' Homer, Il. 13. 313, speaks of Teucer as ἄριστος Ἀχαιῶν τοξοσύνῃ. Cydon was a city in Crete, and the Cretans were celebrated archers; Virg. Ecl. 10. 59 has *Cydonia spicula.*

18. **non semel**...] Clearly not 'Ilium has been more than once besieged,' but 'Not once only has an Ilium (i.e. a city such as Ilium) been harassed in war.' Idomeneus was a Cretan leader, Sthenelus the charioteer of Diomedes.

21. **dicenda**...] governed by *pugnavit:* 'nor has...Sthenelus alone waged combats worthy to be sung by the Muses.' Cf. 4. 4. 68.

22. **Deiphobus**] brother of Hector. *excipere* is used here in its strict sense of receiving something you were looking out for, or which was meant for you. Notice the emphatic position of *primus:* in translating the whole passage ll. 13—21 special care must be taken to bring out the force of the emphatic words, viz. *sola, primus, semel, solus, primus;* the persons mentioned were not the *only* or the *first* persons who have deserved renown.

26. **illacrimabiles**...] 'unwept and unknown lie buried in endless night.' *illacrimabilis* is here used passively, but Od. 2. 14. 6 of Pluto='who never weeps.' *urgentur* suggests the idea of night lying on them 'like a tomb' (Wickham), cf. Od. 1. 24. 6, *Quintilium perpetuus sopor urget*, and 1. 4. 16, *iam te premet nox.*

Horace has a singular fondness for the use of *longus* where we use some such adjective as 'endless,' 'eternal,' e.g. Od. 2. 14. 19, *longus labor* of the sufferings of the wicked, 2. 16. 30, *longa senectus* of Tithonus' undying age, 3. 11. 38, *longus somnus* of the sleep of death. The use is, I think, a rhetorical artifice: in referring to anything which naturally awakens feelings of awe and terror, the effect produced may be

enhanced by a studied moderation in the use of descriptive terms: the imagination is excited not crushed.

28. **sacro**] Partly as being under the special protection of heaven and the heavenly Muses, but chiefly as bestowing the divine gift of immortality.

29. **sepultae**] This word, though strictly agreeing with *inertiae*, really qualifies the whole sentence: we get the effect by rendering 'But little in the grave is the difference between baseness and unrecorded bravery,' i.e. in the grave both are equally forgotten. For *inertia* = 'cowardice' cf. 3. 5. 36, *iners*, 'inactive,' 'unresisting,' used of soldiers who surrendered without fighting.

31. **chartis**] 'pages.'

32. **totve...**] Carrying on the negative from l. 30 translate, 'nor will I permit jealous forgetfulness to prey at its pleasure on your many exploits.' *lividus* originally indicates colour, 'bluish-green,' the colour of a bilious or jealous man, then = 'jealous'; so we speak of 'a jaundiced view of things,' and of 'green-eyed jealousy.'

35. **rerumque prudens**] 'both sagacious' or 'foreseeing (*prudens* = *providens*) in affairs'; *rerum prudentia* expresses practical sagacity in the affairs of life (Lebensklugheit, Nauck), and is often contrasted with *sapientia*, which expresses a higher, philosophic, and sometimes theoretic, wisdom. Cf. in Greek φρόνησις)(σοφία. For the gen. see 6. 43 n. *que...et* = τε ...καί.

36. **rectus**] 'upright' in two senses, (1) unmoved and firm, (2) acting rightly.

37. **abstinens...**] 'spurning all-engrossing gold.' Horace is fond of placing a genitive after any words which indicate 'ceasing from,' 'keeping from,' 'being free from,' and the like, cf. Od. 2. 9. 17, *desine querellarum*, 3. 27. 69, *abstineto irarum*, 3. 17. 16, *operum solutis*. See Lat. Prim. § 135.

39. **consulque...**] 'and a consul not of one (brief) year but (always) as often as, a good and honest judge, it has preferred the right to the expedient, (as often as it) has flung back with haughty mien the bribes of the guilty, (yes, and) through opposing mobs has advanced its arms victoriously to the front.'

l. 39 refers to the Stoic paradox that the perfectly virtuous man is under all circumstances a 'king among men.' Cf. Sat. 1. 3. 136, Ep. 1. 1. 107, and especially Od. 3. 2. 19,

virtus repulsae nescia sordidae
intaminatis fulget honoribus,
nec sumit aut ponit secures
arbitrio popularis aurae.

Horace tells Lollius, who had actually been consul B.C. 21, that 'his soul is ever consul,' i.e. though he no longer wears the external insignia of that office, his soul proclaims its real dignity and unchanging rank whenever it prompts him to act with true nobility.

Bentley quotes a quantity of phrases which shew that the phrase *animus consul* would not be as novel to a Roman ear as it is to us, e.g. *animus carnifex, censor, dominus, rex, liberator.*

I do not agree with those who say that, there being four lines between *animus* and *consul*, the reader should 'forget' the word *animus* when he comes to *consul* and supply 'Lollius' instead, for the whole point of what Horace says is that, though *Lollius* himself is no longer consul, yet his nobility of conduct makes him ever a consul *in soul.*

41. **honestum utili**] These two words are often used in the neuter in Ethical treatises almost as substantives, like the Greek τὸ καλὸν and τὸ συμφέρον. They express the two great ends with reference to which moral conduct may be regulated, viz. right and expediency. We do a thing because we think it either right (*honestum*) or expedient (*utile*).

46. **recte**] with *vocaveris; beatum* predicatively: 'you will not rightly call blessed.' There is a play on the word *beatum* in the Latin: it has two meanings, (1) 'happy,' (2) a conventional meaning='well off,' 'wealthy.' The owner of large estates is popularly called *beatus*, but according to a more correct standard (*recte*) he often does not deserve the name. As it happens the English word 'wealth' which originally meant 'general well-being' (e.g. in the Litany, 'in all time of our wealth') has been confined to the special sense of being well off in worldly goods. Cf. for the whole passage Od. 2. 2. 17—24.

48. **sapienter**] 'wisely': the word *sapiens* is frequently put ='a philosopher,' φιλόσοφος, but here the adverb=σοφῶς and indicates the action of one who not only acts rightly, but acts so consciously and on principle as the true 'wise man' should.

50. **timet, non ille...timidus**] Mark the antithesis, which is ignored in all the translations I have seen: 'and fears dishonour worse than death, he who fears not to die for friends or fatherland.' It is almost impossible to reproduce in English the force of the pleonastic *ille;* it is inserted to call emphatic attention to the fact that he, who so fears dishonour, is he, the identically same person, who fears nothing besides.

ODE X.

'Ah, Ligurinus, beautiful and proud with flowing locks and rosy cheeks, when your mirror reflects a bristly chin and a different face you will regret your beauty and your pride.'

1. **Veneris**...] 'a lord of all love's gifts.

2. **pluma**] 'down,' of the early beard. *insperata*, i.e. sooner than is expected.

4. **nunc et**...] 'and the hue which now surpasses the purple rose's bloom has changed and altered Ligurinus into a hirsute visage.'

6. **alterum**] 'different.' Cf. the celebrated epigram in the Anthology, Ἀναθηματικὰ I.

ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἡ τὸν ἐραστῶν
ἐσμὸν ἐνὶ προθύροις Λαΐς ἔχουσα νέων,
τῇ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίη μὲν ὁρᾶσθαι
οὐκ ἐθέλω, οἵη δ' ἦν πάρος οὐ δύναμαι.

8. **incolumes**] 'in their freshness.'

ODE XI.

'All is prepared for keeping high festival, the wine, Phyllis, the ivy garland that so sets your beauty in relief, the altar and the victim; the whole household is astir and the kitchen chimney smokes. To-day is the Ides of April, the month of Venus, but above all it is the birthday of my own Maecenas. Come then, and cease to long for Telephus who is far beyond your reach: let the history of Phaethon and Bellerophon be a warn-

ing against such lofty ambition. Come, Phyllis, the last—I swear it—of my loves, come and sing me one of my songs: song is the antidote for care.'

This is the only Ode in this Book in which mention is made of Maecenas, to whom all the three first Books are addressed. It must be remembered that between the years 21 and 16 B.C., when he finally withdrew from public life, a coolness had sprung up between the Emperor and the Minister, and that therefore his name could hardly be mentioned frequently in a Book written specially at Augustus' request. It is pleasing to find even this single reference, couched as it is in the language of genuine affection.

2. **Albani**] This wine was reckoned second only to Falernian.

3. **nectendis apium coronis**] 'parsley,' σέλινον. A parsley crown was given to the victors at the Nemean and Isthmian games, see Mayor on Juv. 8. 226, and its use for chaplets on festive occasions is alluded to, Od. 1. 36. 16, and Virg. Ecl. 6. 68.

nectendis coronis, 'for weaving chaplets': this use of the dative of the gerundive to express a purpose is chiefly found in legal phrases, e.g. *IIIviri agris dividendis*, 'a body of three land commissioners,' *Xviri legibus scribendis*, 'a body of ten men for drawing up laws.' Virg. Georg. 1. 3 has *cultus habendo pecori*, and 2. 9, *arboribus natura creandis*, 'method for rearing trees.'

4. **vis multa**] 'much abundance.' For *vis* cf. 8. 9.

5. **qua crines...**] lit. 'with which thy hair drawn back thou dost shine.' The Latin with inimitable terseness expresses that the hair was drawn back and fastened with a wreath of ivy, the effect of this simple ornament being to bring out in full relief the brilliancy (cf. *fulges*) of Phyllis' beauty. Perhaps 'which binding back thy hair sets off thy beauty' may do as a rendering.

I leave it to my readers' taste whether Phyllis was a blonde or a brunette; Martin speaks of her 'dark glossy hair,' a lady translator of the ivy 'twining in her amber hair.'

7. **verbenis**] is a technical word applied to any green boughs, e.g. those of laurel and myrtle, used in sacrifice: Servius explains it as = *omnes frondes sacratas*.

avet immolato...] 'longs to be sprinkled with the sacrifice of a lamb.' *spargier* is an archaic form of the Inf. Passive only found here in the Odes.

9. **manus]** 'band,' i.e. of slaves, further defined in l. 10 as *mixtae pueris puellae*. The invitation is doubtless to Horace's Sabine farm, cf. *in horto*, l. 2.

11. **sordidum flammae...]** 'The flames quiver as they whirl the sooty smoke in eddies.'

trepidare is a favourite word of Horace's and expresses eager excited quivering (cf. *tremo*) motion. Cf. Od. 2. 3. 11, *laborat lympha fugax trepidare rivo*, and also 2. 4. 24.

sordidum is graphic and suggests a contrast with the bright glimmer of the flames.

13. **noris]** = *noveris*.

14. **Idus...]** 'you are to keep the Ides, the day...' The Ides were on the 13th of every month except March, May, July and October, when they were on the 15th.

15. **mensem Veneris marinae]** The month being sacred to Venus adds a certain fitness to his invitation. Ov., Fast. 4. 61, derives *Aprilis* from Ἀφροδίτη, because in that month Venus was fabled to have sprung from the foam (ἀφρός) of the sea:

sed Veneris mensem Graio sermone notatum
auguror: a spumis est dea dicta maris.

The real derivation is from *aperio* 'the month of the opening,' *quia ver aperit tunc omnia* (Fast. 4. 87).

16. **findit]** The ancients connected *Idus* with *divido*, or an Etruscan word *iduo* of the same meaning.

18. **natali]** The word is used as a subst. without the addition of *die*.

19. **adfluentes...]** 'reckons the on-gliding years,' *adfluentes* admirably describes the way in which each succeeding year silently glides on (*fluere*) and is added (*ad*) to the tale of those already past. *ordinat*, lit. 'places in a row,' i.e. each birthday adds one to the row of figures which marks the number of his years.

21. **occupavit]** 'has made her own.'

22. **non...]** 'a youth of fortunes other than yours': *sors* = a man's 'lot' or position in life.

23. **grata compede**] an instance of Oxymoron (ὀξύμωρον, pointedly-foolish), the favourite rhetorical figure by which words of apparently opposite force are brought together, cf. Soph. *Ant.* 74, ὅσια πανουργήσασα 'having wrought a holy crime' (said by Antigone of herself), and Tennyson (of Lancelot),

'His honour rooted in dishonour stood,
And *faith unfaithful* kept him *falsely true*.'

So too 1. 27. 11, *beatus vulnere*, 2. 8. 1, *jus pejeratum*, 3. 11. 35, *splendide mendax*.

25. **avaras spes**] 'greedy' or 'ambitious hopes.' There is, as Wickham observes, a 'half comic irony' in the mythological instances which Horace selects as a warning to Phyllis.

26. **exemplum grave**] 'a weighty warning.' I think the use of *gravatus* in the next line has no reference to *grave* here but is purely accidental.

27. **gravatus**] *gravari* 'to treat as a weight,' 'hardship,' or 'grievance'; hence accurately used of a horse which objects to its burden and gets rid of it. Translate 'disdaining the burden of an earth-born rider.'

29. **ut**] after *exemplum praebet*, 'gives a warning so that you should seek a fitting partner.'

et ultra...] The construction is *et disparem vites nefas putando sperare ultra quam licet:* 'and shun an unequal match by thinking it unholy to hope for more than is permitted.'

33. **non alia calebo femina**] 'no other woman shall fire me with love.' *calere* 'to be warm,' 'glow' (i.e. with the fire of love), is used here with an instrumental ablative of that which kindles the fire. Cf. Od. 2. 4. 7, *arsit...virgine rapta*.

34. **condisce**] stronger than *disco* = 'learn well' or 'thoroughly.' *reddas* = 'reproduce,' cf. 6. 43, *reddidi*. *atrae*, 'gloomy' or 'black.'

ODE XII.

'Winter is passing away and spring returning, the swallow is building her nest and the shepherds are piping on the grass. The warmer weather suggests a drinking party, but if you, Virgilius, who have so many noble youths among your patrons,

mean to drink my best wine, why then you must 'pay your shot' with a box of nard and then you shall have the best that is to be procured. Come then and bring the nard: I cannot afford to feast you wholly at my own cost: come quickly and forget money-making for a while: life is short, remember, and a little folly in its season is very pleasant.'

Whoever the Virgilius was to whom this Ode is addressed, it certainly is not the poet, for (1) he died B.C. 19, before this Book was published, (2) the language here used could not possibly have been applied to the poet. When we recollect the language used by Horace of him elsewhere, the *animae dimidium meae* of Od. 1. 3. 6, the *animae quales neque candidiores | terra tulit neque queis me sit devinctior alter* of Sat. 1. 5. 41, the *optimus Virgilius* of Sat. 1. 6. 55, we shall be able to appreciate the taste of those who here consider that Horace, in a book published after his death, can speak of him as the 'client of noble youths,' and sneeringly hint at his meanness and fondness for money-making! Martin adopts this view which is worthy of his translation of the Ode.

The Scholiasts make various guesses, calling Virgilius *unguentarius*, *medicus Neronum*, *negotiator*, and the like.

1. **veris comites**] These 'attendants of spring' are not the Zephyrs as in 7. 9, but the 'northern breezes' mentioned in 1. 2. The adjective *Thraciae* = 'northern,' could properly only be used by a Greek writer: probably Horace is thinking of the Ἐτησίαι (see Dict. s. v.), which blew during the summer months.

4. **hiberna nive turgidi**] 'swollen with winter's snow,' i.e. with the melting of it. This would take place in very early spring before settled warm weather came in.

5. **Ityn...**] 'the unhappy bird that ever mournfully moans for Itys and (is) the undying disgrace of the house of Cecrops for that she cruelly avenged...'

8. **regum**] The plural is generic: the reference is to Tereus alone, but the plural suggests that such vicious acts were common among princes. For the story, see Dict. Ant. s. v.

Tereus: some legends make Procne (the swallow) mother of Itys, others Philomela (the nightingale). Here in connection with nest-building as a sign of spring it is probable that the swallow is referred to, cf. Virg. G. 4. 306, *ante | garrula quam tignis nidum suspendat hirundo* = 'before spring,' and the Greek proverb *μία χελίδων ἔαρ οὐ ποιεῖ*. On the other hand Sappho, Fr. 19, makes the nightingale the harbinger of spring, *ἦρος ἄγγελος, ἱμερόφωνος ἀηδών*.

For *Ityn flebiliter gemens*, cf. Soph. El. 148, *ἆ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται | ὄρνις ἀτυζομένα, Διὸς ἄγγελος*, of the swallow.

9. **dicunt carmina fistula**] 'rehearse songs with the pipe,' i.e. with the assistance of the pipe. *fistula* is a Pan's-pipe (*σύριγξ*), and *deum, cui*...refers to Pan.

11. **nigri**] 'dark-wooded.'

14. **sed pressum...**] 'but if you are eager to quaff wine pressed at Cales.'

For *pressum Calibus*, cf. Od. 1. 20. 9, *prelo domitam Caleno... uvam* where *prelo* (from *premo*) = 'a winepress.' *Cales* is in Campania, and its wine was of high repute.

ducere] indicates take a long deep draught (*duco* = I draw), and always implies drinking with gratification, cf. Od. 3. 3. 34.

Liber = 'he who gives freedom from care,' 'the wine-god,' cf. *Λυαῖος* from *λύω*.

15. **cliens**] lit. 'one who listens' (cf. *κλύω*), 'a dependant,' one who has need of a *patronus*. Not knowing who Virgilius was we cannot tell the exact nature of the 'patronage' he received from the 'young nobles' of the day.

16. **merebere**] 'you will,' i.e. 'must earn.'

17. **nardi parvus onyx**] *onyx*, so called from its resemblance to the finger-nail (*ὄνυξ*), is a kind of marble or alabaster: it was frequently used for making boxes for ointments or unguents, and hence the word is frequently used = 'an ointment box' of whatever material, e. g. Prop. 3. 8. 22, *murrheus onyx*.

Cf. the accounts given of the anointing of Christ at Bethany: St Matthew (26. 7) speaks of *ἀλάβαστρον μύρου βαρυτίμου*, St Mark (14. 3), with his usual accuracy, has *ἀλ. μύρου νάρδου πιστικῆς πολυτελοῦς*, adding that she 'brake the box' (*συντρίψασα*), and that its value was *ἐπάνω τριακοσίων δηναρίων*; also St John 12. 2. *eliciet* = 'shall lure forth.'

18. **Sulpiciis**...] 'reposes in the Sulpician stores.' For proper nouns used as adjectives, see 4. 17 n. The 'Sulpician' stores if not actually managed by the Sulpicii may have been erected by them or managed by slaves or freedmen of theirs.

19. **donare, eluere**] For these complementary infinitives see 6. 39 n. *amara curarum*, 'the bitterness of care.'

22. **non ego te**] Notice the antithetical pronouns: I the poor poet, you the rich money-maker. 'I do not propose to steep you in my cups for nothing.'

23. **immunem**] (from *in* and *munus*), 'without paying a contribution.' It was common among the Greeks and Romans to have feasts at which each guest contributed his share, one guest providing one thing, another another. Such a feast was called ἔρανος, and the contributions συμβολαί, whence we have such phrases as πίνειν ἀπὸ συμβολῶν. See Od. 3. 19. 5—8.

26. **nigrorum ignium**] 'black flames,' i.e. the flames of the funeral pyre.

27. **consiliis**] 'plans,' i.e. for money-making. *brevem stultitiam*, 'an hour's folly.'

28. **desipere**] 'to cast off seriousness.' *in loco*, ἐν καιρῷ.

ODE XIII.

'The gods have heard my prayers: you are becoming old and ugly, Lyce, and yet you still act like a young girl, and seek to awaken love. Love prefers fair Chloe's cheeks, and rudely wings his flight past wizened age, to which no ornaments can bring back its former charms, the charms which once stole my heart from me, when you succeeded Cinara as the queen of my affections. Alas, poor Cinara, the fates cut her off in her youth, while you they preserve to a fabulous age that the young men may scoff at the ashes of your beauty.

The 10th Ode of the 3rd Book describes the cruelty and pride of Lyce in her youth; this Ode is a sort of sequel to it.

1. **audivere**...] The repetition (cf. 4. 70 n.) expresses exultation, just as we say Hurrah, Hurrah! cf. 2. 49. It is probable also that the repetition of sound in *fis* and *vis* is intentional: he almost *hisses* the harsh truth into her ear.

5. **et cantu**...] 'and with quavering notes when in your cups seek to arouse sluggish Cupid.'

6. **ille**] Emphatic: the god, *you* try in vain to awake, is wide awake enough elsewhere.

virentis] 'young,' 'in the spring-time of life.' *psallere*, ψάλλειν, 'to touch,' or 'twitch with the fingers,' then to play on the harp, or sing to it, cf. 'psalm.'

7. **Chia**] originally an adj. then a proper name, cf. *Delia*, *Lesbia*.

8. **pulchris excubat**...] 'keeps watch on the fair cheeks.' *excubo* is a technical word used of sentinels on guard. For a similar metaphor cf. Romeo and Juliet, Act 5, Sc. 3,

> 'beauty's ensign yet
> Is crimson in thy lips and in thy cheeks,
> And death's pale flag is not advanced there.'

9. **aridas quercus**] 'sapless oaks.' Lyce is compared to an extremely old and gnarled oak.

10. **te quia...te quia**] Derisive repetition. 'Shrinks from *you*, *because* your teeth are yellow, from *you*, *because* wrinkles give ugliness and the snow upon your head.'

13. **Coae purpurae**] Purple robes of extremely fine silk manufactured at Cos, see Mayor on Juv. 8. 101. *clari lapides*, 'gleaming jewels'; other MSS. give *cari*, 'costly.'

14. **tempora**...] 'the years which once swift time has shut in safe-guarded in the public registers.'

semel] ἅπαξ, 'once for all.' *notis*: this is added to hint that it is no use Lyce endeavouring to deny her age; the *public* registers bear testimony which cannot be denied or concealed.

15. **condita inclusit**] The idea conveyed is that of Time *storing up* and then *locking in* the past so that it can never be recovered.

17. **venus**] as often, 'charms,' 'beauty.' *color*, 'hue,' 'complexion.'

18. **quid habes**...] 'What have you (left) of her, ah me, of her who breathed passion,..?' *ille* = that person, the person not here but at a distance: therefore *illius* = 'her of long ago,' i.e. the old Lyce, the Lyce of former days. For the repetition of *illius* see 4. 70 n.; the effect here is pathetic, but the pathos is used to enhance the mockery.

20. **surpuerat**] By syncope (*συγκοπή*, 'a striking together') for *surripuerat*. So 1. 36. 8 *puertiae*, 2. 2. 2 *lamnae*.

21. **felix**] i.e. in the possession of my heart; it is in agreement with *Lyce; post* clearly of time, 'after Cinara's death.'

notaque...] (Queen of my heart after Cinara) 'and (*que*) a beauty of repute (*nota*) and winning wiles' (*gratarum artium*). *gratarum artium* is simply a gen. of quality (cf. 1. 15, *centum puer artium*), and is put instead of an adjective, being strictly parallel to *nota*. *facies* refers to the whole personal appearance of Lyce.

The above explanation is so simple that I cannot understand why Orelli and Wickham follow Bentley in making *artium gratarum* dependent on *nota* = 'noted for,' and *et* = *etiam*, 'and a beauty noted also for her winning wiles.' That *et* after *que* can = *etiam* certainly lacks proof, and the construction *notus artium* they only support by the authority of Od. 2. 2. 6, *vivet extento Proculeius aevo | notus in fratres animi paterni*, where *animi* is a simple gen. of quality: 'Proculeius shall live in fame, beyond the span of life (Proculeius) of paternal affection towards his brothers.'

The *gratae artes* are explained by Comm. Cruq., '*artium gratarum facies dicitur quae oculis, nutu superciliorum, cervicis volubilitate, capitis gratia, totius denique corporis motu placet.*'

24. **servatura**...] 'though they mean to preserve Lyce to match (*parem* is proleptic) the years of a poor old raven.'

25. **vetulae**] This adj. is used of old age when it is spoken of contemptuously. According to Hesiod, *ἐννέα τοι ζώει γενεὰς λακέρυζα κορώνη | ἀνδρῶν ἡβώντων.*

28. **facem**] 'torch,' here used of the blaze of beauty which kindles the fire of love.

For *dilapsam* (*dis-lapsam*) 'that has fallen asunder,' i.e. gradually wasted away into ashes, some MSS. by a common error read *delapsam in cineres* which would mean 'that has fallen down into ashes.'

ODE XIV.

This and the following Ode are closely connected: the one dwells on Augustus' victories in war, the other on his triumphs in peace.

'How shall senate and people worthily immortalize thy merits, O Augustus? But lately the Vindelici have been taught thy prowess in war, for it was with thy troops and under thy auspices that Drusus overthrew the Genauni and the Brenni, and that afterwards Tiberius joined battle with the Rhaeti. On him every eye was fixed as he careered irresistible over the field of battle; like to the South wind when he sweeps over ocean at the equinox, or the bellowing Aufidus when with swollen torrent he threatens inundation, was the onset with which he broke the mailed ranks of barbarians and, his own troops uninjured, carried carnage and conquest far and wide—yes, because thou didst furnish the forces, the forethought and the favour of the gods. For it was fifteen years from the day when Alexandria yielded to thee that prosperous fortune added this crowning glory to thy past campaigns. Now all the world owns thee its master at peace beneath thy sway, while Italy and imperial Rome enjoy thy guardianship and thy presence.'

N.B.

Tiberius and Drusus were the sons of Tib. Claudius Nero and Livia, who subsequently married Augustus. The campaigns referred to took place in B.C. 15: Wickham says that 'their object was to obtain military command of the more eastern passes into the valleys of the Rhine and the Inn which were still unsafe for Roman armies and from which the mountain tribes even issued from time to time to plunder Italian soil. Drusus forced what is now known as the Brenner pass, overthrowing the Rhaeti near Tridentum, now Trent. Meantime Tiberius was despatched from Augustus' army in Gaul, with the purpose of taking the enemy in the rear. He ascended the Rhine valley to the lake of Constance, and thence penetrated the gorges of the Upper Rhine and Inn in every direction, so that

at the conclusion of a brilliant and rapid campaign, the two brothers had effected the complete subjugation of the Grisons and the Tyrol.'

Tiberius became emperor on the death of Augustus, A.D. 14, and died A.D. 37; Drusus died in Germany B.C. 9. See also Od. 4, Int.

1. **patrum...Quiritium**] a poetical variation of the ordinary phrase *Senatus Populusque Romanus*, S. P. Q. R.

2. **honorum**] 'magistracies,' 'dignities.' The word is used strictly: the Roman emperors carefully retained the old *forms* of the Republic: the old magistracies were still allowed to exist in name (*eadem magistratuum vocabula*, Tac. Ann. 1. 3). The emperor was technically only an ordinary citizen, on whom the senate and people had from time to time conferred various ordinary and extraordinary dignities. Thus Augustus was appointed perpetual *Imperator*, B.C. 29, and in the same year accepted the 'censorian power'; in B.C. 28 he became *princeps senatus;* he was consul for the 6th time B.C. 28, and for the 7th time B.C. 27; in B.C. 23 he received the 'tribunician power,' and in B.C. 12 he was made *pontifex maximus;* see Merivale, c. 31.

3. **Auguste**] Octavian assumed this name B.C. 27: it really served as a title: 'the name was intact,' says Merivale, 'it had never been borne by any man before,' but the adjective was applied to things holy and divine and suggested power and greatness (cf. *augeo*, and see Ov. Fast. 1. 609).

in aevum...aeternet] pleonastic. 'Is to immortalize for ever.' For *in aevum* cf. the Greek *αἰώνιος* 'everlasting,' and the N.T. *εἰς τοὺς αἰῶνας τῶν αἰώνων*.

4. **per titulos...**] 'by (means of) inscriptions and recording annals.' So Od. 3. 17. 4, *per memores genus omne fastos. Fasti sunt fasti dies*, says Festus: *fastus* is originally an adj. from *fari*, and *fasti* (*dies*) are (1) days 'on which the magistrates may speak,' on which the law courts are open (see Ovid, Fast. 1. 47), (2) a register or list of such days, (3) as here, 'annals,' 'public records.' Such records would be the *annales maximi* kept by the *pontifex maximus*.

5. **qua...oras**] Poetical for the whole habitable globe; *ἡ οἰκουμένη*.

6. **principum**] The title of *princeps senatus* was a purely honorary distinction conferred by the censors on the most

esteemed and worthy of the senators. It was the title by which Augustus chose by preference to be designated: cf. Tac. Ann. 1. 1, *cuncta...nomine principis sub imperium accepit*, and Od. 1. 2. 50, *hic ames dici pater atque princeps*. The word certainly does not mean in Horace's time 'a prince' or 'sovereign,' and therefore *maxime principum* must be taken as=*maxime princeps*, and it is clearly impossible to render this accurately in English.

7. **quem...Vindelici didicere...quid Marte posses**] lit. 'whom the V. have learnt what thou couldest in war,' i.e. whose prowess in war the V. have learnt. This idiom by which what we make the nominative of the subordinate sentence is placed under the government of the main verb is Greek rather than Latin, e.g. *οἶδά σε τίς εἶ*.

expertes] from *ex* and *pars*, 'without share in,' 'ignorant of,' not to be confounded with *expertus* 'skilled.'

10. **Genaunos**] These and the *Brenni* are two tribes of the *Rhaeti* who inhabited the modern Tyrol. The name of the former still survives in the Brenner pass.

11. **et arces...**] 'and citadels that crown the awful Alps.' The term *arx*, which the ancients derived '*ab arcendo*,' was used of any 'place of defence' situated on an eminence.

13. **dejecit**] 'o'erthrew': the word governs all the accusatives which precede, though, perhaps, more strictly applicable to the last.

plus vice simplici] i. e. *plus quam vice simplici*, such an omission of *quam* not being rare, e. g. *plus quingentos colaphos infregit mihi* Ter. Ad. 2. 1. 46. The words clearly mean 'with requital more than one-fold,' i.e. avenging every loss he suffered by inflicting a much greater. On the other hand *mutua vice* is used of regular alternation, *vicem reddere* of giving back as much as you get. Conington renders 'and paid them back their debt twice told.'

16. **auspiciis secundis**] 'with' or 'under happy auspices': the auspices were those of Augustus. As the *imperator* alone could take the auspices, and as Augustus was perpetual *imperator*, all victories were ingeniously described as won 'under his auspices' or indeed 'by him': the general who led the army into the field was no longer *imperator* but only *dux*.

17. **spectandus...quantis**] I am strongly inclined to take *quantis fatigaret* as an ordinary indirect question dependent on

spectandus: 'Twas a sight to see with what destruction he harassed hearts dedicated to the death of freemen.' Wickham however considers it a Greek construction = *θαυμαστός...ὅσοις.*

18. **devota...liberae**] Horace, with true Roman indifference, merely mentions this quality to enhance the glory of Tiberius.

20. **indomitas**] 'unconquerable': the adj. suggests a comparison with the description of the Rhaeti in l. 18.

prope qualis...] The construction is *prope qualis Auster exercet undas...(tali modo) impiger vexare turmas:* 'almost as the South wind when he frets the waves...(even so) unwearied to harass the squadrons of the foe and dash his snorting steed....'

prope: the introduction of this modifying word before *qualis* is very remarkable. Metaphors, similes and the like are in their proper place in Poetry, in Prose they are not: consequently Prose-writers always introduce them with apologies and qualifications, Poets rarely or never. A comparison in poetry that needs either qualification or apology is self-condemned. To compare Tiberius to the South wind may be either good or bad poetry: but for a poet to say 'Tiberius is almost like the South wind' is positively to suggest to the reader that he is himself conscious his own comparison is 'almost' what it should be, but not quite. It is but fair however to Horace to remember that this Ode is written to order: any one who has written a 'Prize Poem' may appreciate what agonies such comparisons as this and the one in Ode 4 must have cost him, indeed I am not quite sure that the *prope* is not inserted of malice prepense.

21. **exercet**] 'keeps at work,' then 'harasses,' 'annoys.'

Pleiadum...] The Pleiades rise and set about the time of the equinoxes, and therefore of the equinoctial gales. Horace speaks of them as 'cleaving the clouds' because he is thinking of the cloudy stormy weather which accompanied their rising and setting when they would be only seen fitfully and occasionally through *rents* in the *clouds*.

23. **vexare**] Epexegetic infinitive.

24. **medios per ignes**] Be careful of rendering 'through the hottest of the fire.' By comparing Epist. 1. 1. 43, *per saxa, per ignes* and Sat. 2. 3. 56, *ignes per medios fluviosque ruentis* (of a madman), we see that the expression is proverbially used of passing through any great danger, just as we talk of passing 'through fire and water.' Wickham rightly

says that the use of such a metaphorical phrase is out of place here, but his view that there is a reference to the 'burning villages of the Rhaeti' is wholly conjectural.

25. **tauriformis**] The Greeks always represented rivers and torrents under the form of bulls, doubtless with reference to their violence and their roar: so Homer Il. 21. 237 describes Xanthus as *μεμυκὼς ἠΰτε ταῦρος*, and cf. Eur. Ion 1281, *ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός*. For the Aufidus cf. 9. 2: Horace with pardonable prejudice selects the river of his native place.

28. **meditatur**] 'plans.' Other MSS. give *minitatur*.

29. **agmina ferrata diruit**] 'Dashed in pieces the mailed ranks.'

31. **metendo**] 'by mowing down.' So in English:

'Some men with swords may reap the field,
And plant fresh laurels where they kill.'
J. SHIRLEY.

32. **stravit humum**] 'strewed the ground,' i.e. with the dead his sword had mowed down. *sine clade victor*, because of the small loss of his own men. Cf. Much Ado about Nothing, Act 1, Sc. 1, 'A victory is twice itself when the achiever brings home full numbers.'

33. **tuos divos**] The expedition was undertaken under the 'auspices' of Augustus, see l. 16 n.

34. **quo die**] i.e. when Augustus after the defeat of Antony and Cleopatra at Actium B. C. 31 passed on to the East and entered Alexandria some time in the autumn of B. C. 30. The words *quo die* are probably not to be taken too accurately.

36. **vacuam**] because Antony and Cleopatra had put an end to their lives. See Shak. Ant. and Cleo. Act 4, Sc. 15 and Act 5.

37. **lustro**] *lustrum* (from *luo*) originally means the expiatory sacrifice performed by the censors at the end of every fifth year after taking the census, and is consequently often used='a space of five years.' Cf. 1. 6 and Od. 2. 4. 23.

40. **arrogavit**] The Dictionaries give this word as meaning (1) to adopt a child, (2) to appropriate to oneself what is not one's own. Neither sense suits here. I think that Horace has coined the phrase he uses on the analogy of the well-known

prorogare imperium. Just as the senate for a favourite or victorious general (*prorogabat imperium*) 'granted an extension (*pro*) of his command,' so Fortune for her favourite Augustus 'granted this additional (*ad*) glory to his past commands' (*decus peractis imperiis arrogavit*).

41. **Cantaber**] This nation inhabited the N.W. of Spain: they had long harassed the Roman settlements by the guerilla warfare which they carried on from the mountainous and inaccessible district which they occupied. Augustus was in Spain in person B.C. 27—25, but the Cantabri were only finally subdued by Agrippa B.C. 19, two centuries after the Romans had first entered the country. Cf. Od. 2. 6. 2, *Cantabrum indoctum iuga ferre nostra,* and 3. 8. 22, *Cantaber sera domitus catena.*

42. **Medus**] as continually in the Odes 'the Parthian,' cf. Od. 3. 3. 44, *triumphatis Medis.* For reference see 15. 6 n.

Indus, Scythes] Suet. Oct. 21 relates a story that embassies from these two peoples came to solicit the friendship of Augustus.

44. **dominae**] 'mistress,' i.e. of the world.

45. **te...Ister**] Wickham rightly points out that, though the adjectival clause *fontium qui celat origines* applies primarily to the Nile, yet 'the position of the copulatives seems to shew that the Danube is included.' This view, which the construction of the sentence supports, he further justifies by a quotation from Seneca, Quaest. Nat. 4. 1, who compares the Danube with the Nile, *quod et fontes ignoti et aestate quam hieme maior sit.*

47. **beluosus**] cf. Od. 3. 27. 26, *scatentem beluis pontum.* The adj. is only found here, and is perhaps imitated from the Homeric *μεγακήτης.* Cf. too Ps. 104. 25, 'the great and wide sea, wherein are things creeping innumerable, both small and great beasts.'

remotis] The inhabitants of Britain are to Virgil and Horace simply types of remotest barbarism, cf. Virg. Ecl. 1. 67, *penitus toto divisos orbe Britannos,* Od. 1. 35. 29, *ultimos Britannos,* 3. 4. 33, *Britannos hospitibus feros.* Augustus never visited Britain though he proposed to do so in B.C. 34 and 27. See Od. 1. 35. 29.

49. **non paventis funera Galliae**] 'Gaul that dreads not death.' Horace seems to have in mind certain teaching of the

Druids, that death was only the passage to another life, to which Lucan 1. 459 definitely refers their valour:

> *felices errore suo, quos ille timorum*
> *maximus haud urget leti metus, inde ruendi*
> *in ferrum mens prona viris animaeque capaces*
> *mortis et ignavum redituraе parcere vitae.*

50. **audit**] 'obeys.' For the *Sygambri*, see 2. 36 n.

52. **compositis**] 'worship with weapons laid to rest.' Mark the peacefulness and repose suggested by the sound and sense of this concluding line.

ODE XV.

'When I thought to tell of wars and warlike conquests, Phoebus struck his lyre to warn me against venturing on so wide a sea. And indeed, Caesar, the most glorious triumph of thy life is the establishment of universal peace. Peace hath her victories no less than war, the checking of licence, the banishment of vice and the restoration of the old virtues that made the name of Italy famous to the limits of the world. Safe beneath thy guardianship we fear war neither at home nor abroad, and therefore every day, when young and old meet at the family board, it shall be our delight, after prayer to the gods, to sing of the glorious dead, to sing of Troy and Anchises, and of thee the last and greatest of that heaven-descended race.'

1. **Phoebus**] as especially the god of song and music. So as early as Hom. Il. 1. 603 we have mention of *φόρμιγγος περικάλλεος ἣν ἔχ' Ἀπόλλων*. So also he restrained Virgil, though in a more homely manner, Ecl. 6. 3, *cum canerem reges et proelia, Cynthius aurem | vellit et admonuit.*

2. **increpuit lyra**] *increpo* means, (1) 'to make a noise,' (2) 'to make a noise at,' 'rebuke loudly,' and is therefore used very accurately here = 'sounded his lyre in warning.' Ovid, A. A. 2. 493, describes exactly the same thing:

> *haec ego cum canerem, subito manifestus Apollo*
> *movit inauratae pollice fila lyrae.*

Some editors take *lyra* with *loqui*, but the position of *lyra*

forbids its separation from *increpuit*. No doubt, as Horace is a lyric poet, *loqui* is = *loqui* (*lyra*) 'to tell of (in lyric poetry),' but this is not expressed, though perhaps suggested by the addition of *lyra* to *increpuit:* Apollo fitly employs the lyre to warn Horace against the misuse of that instrument.

3. **parva Tyrrhenum**] Note the antithesis, cf. Od. 3. 3. 72, *magna modis tenuare parvis;* according to his universal practice of preferring the special to the general, Horace selects the Tyrrhene sea as an instance of a wide or large sea.

4. **vela darem**] 'spread my sails': for the same metaphor, cf. Virg. Georg. 2. 41, *pelagoque volans da vela patenti.*

Caesar] Augustus was a 'Caesar' as being the adopted son of Julius Caesar: it is plain that the name even in Horace's day is gradually becoming a title, as it has definitely become in so many modern languages, e.g. Kaiser, Czar, Shah.

5. **fruges...**] i.e. by making it possible to again cultivate the fields in safety.

rettulit] so always spelt rightly, as being = *retetulit;* so *recido* but *reccidi*, *reperio* but *repperi.*

et...et] 'both...and.'

N.B.

6. **et signa...**] The standards lost by Crassus at Charrae (B.C. 53) were restored by Phraates in B.C. 20, and brought by Tiberius to Rome where they were deposited in the temple of Mars Ultor. The references to the event in Horace are continual and wearisome.

nostro] because Juppiter Capitolinus was looked on as in a peculiar sense *the* god of Rome, cf. Prop. 3. 11. 41, *ausa Jovi nostro latrantem opponere Anubim.*

8. **vacuum duellis**] 'free from wars.' The use of *duellum* for *bellum* is an affectation of archaic phraseology, see 4. 41 n. For the form cf. *duo* and *bis* (= *duis*), and the old form of *bonus*, *duonus.*

9. **Ianum Quirini clausit**] For a full account of Janus, see Ov. Fast. 1. 62—146 and Dict. s.v. The word is clearly the masc. form of Diana (*Janus* = *Dyanus*), and probably was originally the title of the sun. In Italy, however, he is always represented with two heads, and the patron of gates (*januae*), inasmuch as they look two ways, and the word *Janus* is applied to any 'covered way' or 'arcade' with two entrances. The name *Janus Quirini* or *Janus Quirinus* was however specially

applied to one such arcade the doors of which were open in time of war and shut in time of peace. It was said that, whereas they had only been twice closed previously, viz. in the reign of Numa and after the first Punic war, they were closed three times in the reign of Augustus, viz. B.C. 29 and 24, and on one other occasion. Cf. Suet. Oct. 22, *Janum Quirinum semel atque iterum a condita urbe clausum...terra marique pace parta ter clausit.*

et ordinem...] 'and curbed license that strayed outside the straight path.' The phrase *frena* or *frenos injicere* is found even in prose='to curb,' or 'restrain': on the other hand, *dare frena*='to give the rein to,' 'give full scope to.' The metaphor in *evaganti* is from a horse that in a race breaks away and leaves the *rectus ordo* or 'straight line' of the course: here however *rectus ordo* means also 'the path of rectitude.'

12. **veteres artes**] These 'ancient arts' are the virtues of old Roman life, such as thrift, temperance, simplicity, on which Horace dwells at length in the first six Odes of Book 3 and which Augustus attempted to galvanize into life again by numerous statutes.

For *ars* in this sense, cf. Od. 3. 3. 9, *hac arte Pollux.*

14. **imperi**] Horace and Virgil use this form of the genitive of nouns in *-ium:* Ovid always has the uncontracted form, e.g. *imperii.*

imperium, lit. 'military sway,' then the 'state possessing military sway,' 'the Empire.'

15. **maiestas**] This word is technically used to describe the dignity (1) of the gods, (2) of magistrates, (3) and, most frequently, of the Roman State, e.g. in the phrase *majestas populi Romani: majestatem p. R. minuere* or *laedere* is 'to commit high treason,' and 'treason' is *laesa majestas* (cf. Norman-French lèse-majesté). The phrase *imperi majestas* represents the State as a living unit, embodying and reproducing all the glories of Roman history, and, as such, to be deemed reverend and inviolable. Cf. Cic. pro Rab. 1. 2, *majestatis atque imperi:* "the words form one notion 'the imperial dignity' of Rome." Heitland.

17. **rerum**] 'our fortunes.'

furor civilis] 'civil madness,' i.e. civil war, such as had for a century devastated Italy, and made men indifferent to the form of government so long as they could enjoy that *otium,*

which was the greatest gift and greatest safeguard of the Empire.

For *exiget* = 'banish,' some MSS. read *eximet* = 'take away.'

20. **inimicat**] a word invented by Horace. *inimicus* is usually distinguished from *hostis* as a *private* from a *public* enemy; *inimicus* is one who might be a friend, *hostis* is a stranger or foreigner: probably Horace therefore uses *inimicat* to bring out more forcibly the idea that the strife between these 'hapless cities' is not 'a war' but a 'family, domestic quarrel.'

21. **qui profundum...**] i.e. dwellers by the Danube. For the form of phrase cf. Hom. Il. 2. 825, *πίνοντες ὕδωρ μέλαν Αἰσήποιο* and Od. 2. 20. 20, *Rhodanique potor*, also 3. 10. 1.

22. **edicta Iulia**] 'the Julian decrees.' The word *edictum* is used loosely here: strictly it is the 'declaration' made by the *praetor* on entering office of the principles by which he would be guided in administering justice. See Dict. Ant. s. v.

23. **Seres**] Put for any remote Eastern nation. Cf. Od. 1. 12. 56, *subjectos Orientis orae | Seras et Indos.*

infidi Persae] i.e. as always the Parthians. Cf. Epist. 2. 1. 112, *invenior Parthis mendacior*, where the expression seems proverbial. 'Perfidy' however was a charge which the Romans —like other nations since—found it not inconvenient to bring against successful opponents, cf. 4. 49 n.

25. **nosque...**] 'and we (for our part),' i.e. they shall keep peace and we will enjoy it. *et...et* 'both...and.'

profestis] i.e. days which were not *dies festi*.

26. **inter iocosi....**] The conclusion of this Ode much resembles the closing lines of Macaulay's Horatius,

'When the oldest cask is opened
And the largest lamp is lit,

. . . . . .

When young and old in circle
Around the firebrands close,

. . . . . .

With weeping and with laughter
Still is the story told
How well Horatius kept the bridge
In the brave days of old.'

29. **virtute functos duces**] lit. 'leaders who have fulfilled a man's part,' i.e. who have died after performing a man's part—'the heroic dead.' The participles *functus* and *defunctus* as expressing a completed task are continually applied to the dead, as being those who 'rest from their labours,' either with or without (though this is somewhat post-classical) an ablative of the task completed. Cf. Od. 2. 18. 38, *functus laboribus.*

virtus from *vir* is 'all that may become a man'—'manliness' and therefore frequently 'courage.'

more patrum] with *canemus.* Cato the Censor is quoted by Cicero (Tusc. 1. 2) as referring to this 'ancient custom': *est in Originibus solitos esse in epulis cancre convivas ad tibicinem de clarorum hominum virtutibus.*

30. **Lydis**] probably a conventional epithet because the pipe was much used in Phrygia, e.g. in the worship of Cybele. The Lydian style of music (ἡ Λυδιστὶ ἁρμονία Plat. Rep. 398 E) is however specially spoken of as μαλακὴ καὶ συμποτική by Plato: others again describe it as orgiastic and wild as opposed to the sober solemnity of the 'Dorian mood.'

remixto] This very rare word seems to express the continuous alternation of song with music. Cf. A. P. 151, *sic veris falsa remiscet,* 'so intertwines fact with fiction.'

31. **almae**] 'nurturing' (*quae alit*), 'fostering,' 'kindly'—the famous epithet of Venus immortalized by Lucretius 1. 2, *Aeneadum genetrix, hominum divumque voluptas, | alma Venus.*

32. **progeniem Veneris**] Not Aeneas, but his great descendant Augustus.

CARMEN SAECULARE.

'O Phoebus and Diana, grant our prayer at this solemn season when the Sibylline verses ordain that a chorus of youths and maidens should chant a hymn to the gods who love the seven hills (1—8). O life-giving Sun, ever do thou regard Rome with thy favour, and thou, O goddess that bringest children to the light, protect our mothers (9—16), yea, and give good success to the new marriage laws and increase to our people, so that again and again throughout the ages they may in full numbers celebrate this holy festival (17—24). And do you, O ye Fates, determine for us a destiny in the future as glorious as in the past: may the Earth yield her increase and the Heavens drop fatness (25—32). Hearken to us Apollo, hearken O Queen of Night, and, if Rome be indeed your creation, and if under your guardianship the race of Troy has been guided to greater destinies, then grant righteousness to our youths, peace to our elders, prosperity increase and glory to our nation (33—48). Chiefly fulfil his prayers for him who is the glorious descendant of Venus and Anchises, the conqueror merciful as he is mighty. His sway already the nations own, already beneath his care our ancient virtues and ancient blessings are returning (49—60). May Phoebus, if he regard with favour the heights of Palatinus, grant another lustre, another age of abiding and ever-increasing happiness: may Diana from her temple lend her ear to the prayers of the Quindecimviri and our vows (61—72). That this is the will of the Immortals we carry home a good and certain hope, after duly chanting the praises of Phoebus and Diana.'

For the occasion of this Ode see Ode 6, Introduction. Its composition has been severely criticized, but it is fair to remember that Horace would not himself have considered it a pure lyric poem. It is an Ode written for public performance, and is therefore distinctly rhetorical rather than poetical; from this point of view it has the considerable merit of being simple and stately in its diction, and if, as in stanza 5, even Horace halts, we may well pity the genial bard who finds himself compelled to invoke a poetical blessing on legislation which his tastes must have led him to dislike, and his common sense must have despised as visionary.

Various editors give various methods of dividing the Ode between the chorus of boys and that of girls. Thus much is perhaps clear; that the first two stanzas are sung by the joint chorus, the third by the boys, the second by the girls; that stanza nine is sung half by boys and half by girls; that stanzas 10—15 seem to fall into pairs, and so suggest that they were sung alternately by boys and girls; that stanza 19 is clearly sung by all together.

1. **silvarum potens**] 'Queen of the woods.' For the gen. cf. 1. 3. 1, *potens Cypri*, 1. 6. 10, *potens lyrae*, 3. 29. 41, *potens sui.*

2. **caeli decus**] 'glory of the sky,' in agreement with both the vocatives *Phoebe* and *Diana*, cf. 4. 8. 31, *clarum Tyndaridae sidus.*

o colendi...] 'O ever reverend and (ever) revered.' *semper* goes with both adjectives.

5. **Sibyllini versus**] See Dict. Ant. *Sibyllini Libri.* They were in charge of the *Quindecimviri* (see l. 70 n.); the collection had been burnt in the temple of Jupiter Capitolinus B. C. 82, but had been re-formed. They were written, like all oracles, in hexameter verse, and were no doubt frequently forged when a convenient oracle was not found in the existing collection.

6. **virgines...**] see Ode 6, Int.

7. **quibus placuere**] 'in whose sight (they) have found

favour.' The perfect is accurate: Rome is not only now, but has long been the object of their regard.

9. **alme**] 'life-giving,' see 4. 15. 31 n.

10. **alius et idem**] 'another and yet the same.'

12. **visere**] because the sun is continually spoken of as 'viewing' all that goes on upon earth, cf. Aesch. Prom. V. 91, *καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ*, and Shelley's imitation:

> 'I ask yon Heaven, the all-beholding Sun,
> Has it not seen?'

For *maius* cf. Virg. Aen. 7. 602, *maxima rerum Roma*.

13. **rite**...] 'O thou, that according to thy office dost gently bring the young to birth (*aperire partus*) at the full time.' *aperire*, epexegetic inf., cf. 4. 6. 39 n.

14. **Ilithyia**] *Εἰλείθυια* (perhaps from *ἔρχομαι ἐλήλυθα*), the goddess who assists 'the coming' of children, and therefore synonymous with *Lucina* 'she who brings to the light,' and *Genitalis* 'she who brings to the birth.' Juno is also called *Lucina*, and *Genitalis* is not elsewhere found as a proper name.

15. **sive**...] cf. Sat. 2. 6. 20, *Matutine pater, seu Jane libentius audis*. It was necessary in addressing divinities to address them by the particular title which was appropriate in the particular circumstances, cf. Aesch. Ag. 155, where the chorus being in doubt as to the particular character in which they should appeal to Zeus, invoke him with the words *Ζεύς, ὅστις ποτ' ἐστὶν*, and apologize for not giving him a more definite title. In consequence a suppliant might apply to a goddess all her various names, so as to be sure of hitting on the right one.

17. **producas**] 'rear,' i.e. to manhood. So the epithet *κουροτρόφος* is applied to various goddesses in Greek. For *subolem*, cf. 4. 3. 14 n. *patrum*, i.e. the conscript fathers, the Senate.

18. **super iugandis feminis**] i.e. the *lex Julia de maritandis ordinibus* or *de adulteriis*, enacted B.C. 18, see Dict. of Ant., and 4. 5. 21 n.

19. **prolis feraci**] cf. 4. 4. 58 n.
lege marita] 'marriage law.'

22. **orbis**] 'cycle.' *per*, i.e. after revolving through.'

referatque] As regards the position of *que*, it is probable that the full phrase would be *ut cantus* (*referat*) *referatque ludos*, and that the first *referat* is then omitted. The position of *que* is however very common in poetry, clearly because it is convenient, 1. 30. 5, *Gratia properentque Nymphae*, 2. 19. 28, *pacis eras mediusque belli*, 3. 4. 11, *ludo fatigatumque somno*.

23. **ter**] Three was a sacred number with the ancients, cf. 1. 28. 36, *injecto ter pulvere*, Soph. Ant. 431, χοαῖσι τρισπόνδοισι, and the number of the chorus here consists of thrice nine youths and thrice nine maidens.

24. **frequentes**] Emphatic: the prayer is that they may be numerous.

25. **veraces cecinisse**] 'ever truthful in your oracles': *canere* is continually used not only by the poets but by prose-writers of oracular utterances, the oracles being delivered in verse, cf. 1. 15. 4, *caneret fata*. The inf. is epexegetic, and the perfect is used accurately: the Parcae have been found truthful in their *past* utterances, and this is the ground of confidence in their promises for the future.

26. **quod semel...**] Wickham with most recent editors is clearly right in preferring the less commonplace and somewhat more difficult *servet*, which has strong MSS. authority, to Orelli's *servat*. 'Ye Fates, as has been once appointed,—and so may the abiding landmark of our fortunes preserve it—link happy destinies to a happy past.' Supply *bonis* with *peractis*.

The construction of *quod* with *dictum est* is its ordinary construction in parentheses = *id quod*, and *stabilisque* is put briefly for *quodque stabilis...*, the idiom being that so frequently found, e.g. in such phrases as *Ego, Patres Conscripti, quod felix faustum fortunatumque sit, ita censeo*.

Orelli makes *quod...servat* acc. after *cecinisse*, but the sense 'truthful in having foretold what has been once for all decreed and what (consequently) the abiding landmark of things preserves' is poor and pleonastic to the last degree.

stabilis rerum terminus] in using the phrase 'abiding landmark of our fortunes,' Horace is clearly referring to the popular legend that, when space was being made for a temple of Jupiter on the Capitol, the god Terminus (see Class. Dict. s. v.) alone refused to make way, thus symbolizing the eternal stability of the Roman state. The Romans regarded 'boundstones' with peculiar reverence: the citizen who removed one was held accursed (cf. 2. 18. 24, Merivale c. 33, and Deut.

27. 17, 'Cursed be he that removeth his neighbour's landmark, and all the people shall say, Amen'): the word *terminus* is constantly used as a symbol of abiding fixity, cf. Lucr. 1. 78, *alte terminus haerens*, and Virg. Aen. 4. 614, *hic terminus haeret*.

29. **fertilis frugum**] 'prolific in crops': cf. 4. 6. 39, *prosperam frugum*, and 4. 4. 58 n. For the thought cf. Ps. 144. 13, 'That our garners may be full...that our sheep may bring forth thousands and ten thousands in our streets.'

30. **spicea...**] It was customary at the festival of the Ambarvalia to crown the statue of Ceres with a chaplet of wheat-ears, cf. Tib. 1. 1. 15, *flava Ceres, tibi sit nostro de rure corona | spicea*.

31. **salubres, Iovis**] Both words go equally, in thought, both with *aquae* and *aurae*. Jupiter is, as often, the god of the sky (*Diupater, Diespiter*, 1. 34. 5), cf. *sub Jove frigido*, 1. 1. 25, *malus Juppiter*, 1. 22. 20, and therefore of the weather. *aquae* = 'rain,' and for *aquae Jovis* cf. Il. 5. 91, Διὸς ὄμβρος.

33. **condito telo**] the exact opposite of *arcum tendit Apollo* 2. 10. 20, and cf. 3. 4. 60. His arrows brought pestilence and death, cf. Hom. Il. 1. 43—52. Observe the careful collocation of the adjectives *mitis placidusque* between *condito* and *telo*.

37. **si**] For this use of *si* in appeals, not implying any doubt as to the fact but assuming it to be a fact, and founding the appeal on it, cf. 1. 32. 1, *si quid...lusimus, age dic*, 3. 18. 5, *Faune...levis incedas, si tibi...cadit haedus*, and below, l. 65.

Iliaeque] Emphatic: 'and if from Ilium came the squadrons that...'

Apollo had always favoured the Trojans, and consequently might be appealed to to favour the Romans as their descendants, cf. 4. 6. 21—26.

39. **pars**] in apposition with *turmae*.

41. **cui**] sc. *parti*; *sine fraude* = 'without harm,' 'unharmed,' cf. 2. 19. 20. The use of *fraus* in this sense is chiefly found in legal documents (cf. SE FRAUDE in the XII. Tab.) and is somewhat antiquated. The phrase clearly goes, as its position proves, with *per ardentem Trojam*, 'uninjured mid the fires of Troy.'

42. **patriae superstes**] A pathetic touch.

43. **munivit iter**] *munire* is the technical word used by the Romans for 'making' those great military causeways, one

of which, for example, stretched from the Golden Milestone in the Forum Romanum to York, the dust from which I have myself heard described by Lincolnshire rustics as 'rampar dust' i. e. dust from the high road or 'rampart' (*munitum iter*).

44. **plura relictis**] 'Rome instead of Troy,' Wickham.

47. **Romulae**] For the adj. cf. 4. 4. 17 n. For the hypermetric verse, cf. 4. 2. 22, and 4. 2. 7 n.

49. **veneratur**] lit. 'to worship,' then 'to ask as a worshipper,' and so allowed to take a double accusative like other verbs of asking. Cf. Sat. 2. 6. 8, *si veneror stultus nihil horum.* There is a reading *quique...imperet.*

bobus albis] 'with (sacrifice of) milk-white steers,' such as 'grazed along Clitumnus,' cf. Virg. Georg. 2. 146,

> *hinc albi, Clitumne, greges et maxima taurus*
> *victima, saepe tuo perfusi flumine sacro*
> *Romanos ad templa deum duxere triumphos.*

50. **sanguis**] 'offspring,' cf. 2. 20. 5, *pauperum sanguis parentum,* 3. 37. 65, *regius sanguis,* and 4. 2. 14, *deorum sanguinem.*

51. **bellante...**] cf. Virgil's description of the Roman duty (Aen. 6. 853) *parcere subjectis et debellare superbos.*

53. **manus potentes**] cf. the use of *manus,* 4. 4. 73. The hand as grasping the sword is naturally used as a symbol of power.

54. **Medus**] see 4. 14. 42, and 4. 15. 6 n.

Albanas secures] Alba Longa was the mother city of Rome: the adj. is used instead of 'Roman' as suggesting an antiquarian reminiscence. *secures:* borne among the *fasces* before a Roman magistrate *cum imperio,* and symbolical of his power of life and death, see Dict. Ant. s. v. *Fasces,* and cf. 3. 2. 19, *sumit aut ponit secures.*

55. **Scythae, Indi**] For their embassy to Augustus, cf. 4. 14. 42 n. Here however *responsa* clearly suggests the idea of the 'response' of an oracle or divinity.

57. **pudor**] *Αἰδώς*: the feeling which prevents men from doing anything which might cause them to blush.

58. **virtus**] From *vir,* a personification of all the qualities that 'may become a man.'

neglecta, apparetque fulgente, acceptusque] Mark the weak caesura, and also in ll. 73, 74, and see 4. 2. 6 n. Nauck observes that all these stanzas express the sense of tranquillity

and peace, and that possibly the rhythm of the lines is intended to represent this.

59. **pleno copia cornu**] For *Copia* personified with her horn of plenty (our 'cornucopia,' *benignum cornu*, 2. 17. 16), see Class. Dict. s. v. Amalthea.

62. **acceptus**] 'welcome,' 'dear.' *Camenae* here = simply 'Muses,' but see 4. 6. 27.

63. **qui salutari...**] Παιὰν, Παιώνιος.

65. **Palatinas arces**] With reference to the temple of Apollo on the Palatine, in which this hymn was sung, built by Augustus B.C. 28, in memory of the battle of Actium, cf. 1. 31. 1. Many MSS. have *aras*. *aequus*, 'with favourable eye.'

66. **felix**] The run of the verse seems to point to this word going with *Latium* rather than with *lustrum*, as Orelli takes it.

67. **lustrum**] for *lustrum* = 'a space of five years' cf. 4. 14. 37 n. The reference is doubtless to the fact that Augustus, at the conclusion of the 10 years for which he had originally accepted the *imperium*, was in B.C. 18 invested with it for a further period of five years.

68. **proroget, curet, applicet**] I so read with hesitation in preference to *prorogat*, *curat*, *applicat*. The MSS. authority is fluctuating. The whole hymn has hitherto been a supplication, and the use of *si* in l. 65 seems to point to a continued appeal, cf. its use in l. 37. On the other hand it is urged that "the time for urgent prayer and expostulation is past: the chorus has now assumed the tone of confidence and promise," and that the assertion in the last stanza would be abrupt if the prayer be continued to l. 72.

69. **Algidum**] Algidus is a mountain in Latium near Tusculum. Diana is described as 'rejoicing in it,' 1. 21. 6.

70. **quindecim virorum**] sc. *sacris faciendis*. They formed a *collegium* or 'guild' and had charge of the Sibylline books. They originally numbered only two: Tac. (Ann. 11. 11) states that they had charge of these games.

71. **puerorum**] 'both boys and girls, in accordance with the old use of *puer* for either sex.' Wickham.

75. **doctus**] 'trained,' i. e. by the poet, who would be χοροδιδάσκαλος, cf. 4. 6. 43, *docilis modorum | vatis Horati. dicere:* epexegetic.

NOTES ON THE METRES USED IN THIS BOOK.

The **Alcaic** is so called from the Greek poet Alcaeus of Lesbos, who is said to have invented it. It is employed by Horace more frequently than any other metre, and is especially used when a lofty and dignified tone is assumed, being therefore selected for Odes 4, 14 and 15 which are of a strictly formal character. The ninth Ode is also in this metre.

⏓ – ⏑ – – ‖ – ⏑ ⏑ – ⏑ ⏓
⏓ – ⏑ – – ‖ – ⏑ ⏑ – ⏑ ⏓
⏓ – ⏑ – – – ⏑ – ⏓
– ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏓

Elen fugaces Postume
Postume

The first syllable of the first three lines is common, but a short syllable is *very rarely* used, and no instance occurs in this book.

The last syllable of each line is common: in the third and fourth lines however a final short syllable is distinctly rare, such an ending not having sufficient weight. Exceptions are 4, 19, 67; 9, 16, 43, 51.

Synaphaea prevails: that is to say, a line ending in *m* or a vowel or diphthong is rarely followed by a line beginning with a vowel, the lines in each stanza being 'linked together' (*συνάπτω*). The only exception in this book is 15, 10 *licentiae* | *injecit.*

In the first two lines a break always occurs after the fifth syllable, but 14, 17 *spectandus in cer* | *tamine Martio* is a remarkable exception.

The third line bears the weight of the stanza and is very carefully constructed. These are model lines:

permisit | *expertus* | *fidelem* 4, 3;
lateque | *victrices* | *catervae* 4, 23;
devictus | *et pulcher* | *fugatis* 4, 39;
ne parva | *Tyrrhenum* | *per aequor* 15, 3;

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and these variations are frequent:

quantis | *fatigaret* | *ruinis* 14, 19;

cum saevit | *horrendamque* | *cultis* 14, 27;

vexare | *turmas* | *et frementem* 14, 23.

In this book it never ends in a monosyllable, or two dissyllables or a quadrisyllable.

The fourth line cannot begin with two dactyls without caesura: *nobilis* | *omnia* | *dixit* | *ille* is not a line.

In the second dactyl the weak caesura is rare, doubtless as giving the line too rapid a movement. An instance occurs 9, 8

Stesichorique graves Camenae.

The **Sapphic** stanza is so called from Sappho the Greek poetess of Lesbos. It is used in Odes 2, 6, 11 and the *Carmen Saeculare.*

First three lines – ⏑ – – – ‖ ⏑ ⏑ – ⏑ – ⏓ Pindarum quisquis stud aemulari.

Fourth line – ⏑ ⏑ – ⏓

Synaphaea prevails: in no case is a line ending with a *short* vowel followed by a vowel at the beginning of the next line in the same stanza. A dubious instance of a vowel following a vowel occurs 2, 1 *aemulari* | *ille.*

The close connection between the lines is shewn by the fact that elision can take place between them, as 2, 22 *mores* | *que aureos*; 2, 23 *nigro* | *que invidet*; *C. S.* 47 *prolem* | *que et decus*, and by such a line as 6, 11 *collum in* | *pulvere.*

In the first three lines a break usually occurs after the fifth syllable. To this rule there are six exceptions in the First Book, one in the Second, none in the Third, but twenty-two in this Book and nineteen in the 76 lines of the *Carmen Saeculare*, e.g. in each line of a stanza ll. 53—55

jam mari terra | *que manus potentes*
Medus Albanas | *que timet secures,*
jam Scythae respons | *a petunt, superbi.*

This seems to shew that Horace first carelessly used this rhythm, then rejected it, and finally deliberately employed it to relieve the monotony of the Sapphic stanza especially in long Odes.

No line may end with a single monosyllable: two exceptions occur 6, 17 *heu, nefas, heu,* and *C. S.* 9 *diem qui.*

The last syllable in the fourth line is common but usually long.

The **Asclepiad** metres are said to be called after their inventor, of whom however nothing is known. Four varieties of line are used in them:

a. The Glyconic – – – ⏑ ⏑ – ⏑ ⏒

b. The Pherecratean – – – ⏑ ⏑ – ⏒

c. The Lesser Asclepiad – – – ⏑ ⏑ – ‖ – ⏑ ⏑ – ⏑ ⏒

d. The Greater Asclepiad

– – – ⏑ ⏑ – ‖ – ⏑ ⏑ – ‖ – ⏑ ⏑ – ⏑ ⏒

These verses are used to form the following systems:

First Asclepiad, used in Ode 8,

consists of *c* only,

– – – ⏑ ⏑ – ‖ – ⏑ ⏑ – ⏑ ⏒

Second Asclepiad, used in Odes 1 and 3,

consists of couplets in which *a* is followed by *c*,

– – – ⏑ ⏑ – ⏑ ⏒

– – – ⏑ ⏑ – ‖ – ⏑ ⏑ – ⏑ ⏒

Third Asclepiad, used in Odes 5 and 12,

consists of stanzas in which after *c* three times repeated *a* follows.

First three lines – – – ⏑ ⏑ – ‖ – ⏑ ⏑ – ⏑ ⏒

Fourth line – – – ⏑ ⏑ – ⏑ ⏒

Fourth Asclepiad, used in Ode 13,

consists of stanzas in which *c* twice is followed by *b*, then *a*.

First two lines – – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏒

Third line – – – ⏑ ⏑ – –

Fourth line – – – ⏑ ⏑ – ⏑ ⏒

Fifth Asclepiad, used in Ode 10,

consists entirely of *d*.

The seventh Ode consists of an ordinary Hexameter followed by a *versus Archilochius minor*

– ⏑ ⏑ – ⏑ ⏑ ⏒

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